GILBERT STUART

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AN ILLUSTRATED DESCRIPTIVE LIST OF HIS WORKS COMPILED BY LAWRENCE PARK

WITH AN ACCOUNT OF HIS LIFE
BY JOHN HILL MORGAN
AND AN APPRECIATION
BY ROYAL CORTISSOZ

VOL. II

MRS. WILLIAM JACKSON
The Pennsylvania Academy of the Fine Arts
Philadelphia

NEW YORK
WILLIAM EDWIN RUDGE
1926

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CONTENTS

Volume II

DESCRIPTIVE LIST OF THE PORTRAITS BY GILBERT STUART

		PAGE
529.	MRS. JEREMIAH MASON	509
530.	REVEREND JOHN MITCHELL MASON	509
531.	MRS. JOHN THOMSON MASON	510
532.	JONATHAN MASON	512
533.	MRS. JONATHAN MASON	512
534.	COLONEL JOHN MAY	513
535.	MRS. JOHN MAY	514
536.	COLONEL JOSEPH MAY	514
537.	RICHARD McCALL	515
538.	GOVERNOR THOMAS McKEAN	516
539.	JOHN McLEAN	517
540.	JOHN McLEAN	518
541.	MRS. JOHN McLEAN	518
542.	RICHARD WORSAM MEADE AND MRS. RICHARD WORSAM MEADE	519
543.	WILLIAM MEEKER	520
544.	PETER MEIRCKEN	520
545.	MRS. PETER MEIRCKEN	521
546.	CHARLES MERRITT	522
547.	ANTHONY MERRY	522
548.	MRS. ANTHONY MERRY	523
549.	WILLIAM MILLER	524
550.	GENERAL THOMAS MIFFLIN	524
551.	COLONEL SAMUEL MILES	525
552.	FRANCIS RAWDON HASTINGS, SECOND EARL OF MOIRA	526
553.	JAMES MONROE	527
554.	JAMES MONROE	528
555.	JAMES MONROE	529
556.	WILLIAM MONTGOMERY	530
557.	MRS. WILLIAM MONTGOMERY	530
558.	MISS HETTY MORRIS AND MISS MARIA MORRIS	531
559.	ROBERT MORRIS	532
560.	MRS. ROBERT MORRIS	534
561.	MRS. PEREZ MORTON	534
562.	MRS. PEREZ MORTON	536
563.	MRS. PEREZ MORTON	537
564.	MOSES LEVY MOSES	538
565.	SOLOMON MOSES	539
566.	MRS. SOLOMON MOSES	539
567.	THOMAS MOTLEY	540
568.	THOMAS MOTLEY	541
569.	JOHN R. MURRAY	542
570.	MRS. JOHN MURRAY	543
571.	MISS JULIA MARIA MURRAY	544
572.	MOSES MYERS	545
573.	MRS. MOSES MYERS	545
574.	SAMUEL MYERS	546
575.	FRANCIS NEWDIGATE	547
576.	EDWARD NEWTON	547
577.	WILSON CARY NICHOLAS	547
578.	WILSON CARY NICHOLAS	548
579.	MRS. CHARLES COLTON NICHOLS	549
580.	MRS. WILLIAM NICHOLS	549
581.	PHILIP NICKLIN	551
582.	MRS. PHILIP NICKLIN	552
583.	HENRY NICOLS	553
584.	COLONEL JOHN NIXON	554
585.	CHARLES, EARL OF NORMANTON	555
586.	JANE, COUNTESS OF NORMANTON	555
587.	DUKE OF NORTHUMBERLAND	556
588.	DUKE OF NORTHUMBERLAND	556
589.	OGDEN	557
590.	JAMES OGILVY	557
591.	EBENEZER OLIVER	558
592.	MRS. EBENEZER OLIVER	559
593.	JOHN OLIVER	559
594.	ROBERT OLIVER	560
595.	COUNTESS OF ORMONDE	560
596.	WILLIAM ORNE	561
597.	GEORGE ALEXANDER OTIS	561
598.	MRS. GEORGE ALEXANDER OTIS	562
599.	HARRISON GRAY OTIS	563
600.	MRS. HARRISON GRAY OTIS	564

CONTENTS

		PAGE
601.	SAMUEL ALLEYNE OTIS	565
602.	ROBERT TREAT PAINE, JUNIOR	566
603.	MRS. WILLIAM LAMBE PALMER	567
604.	DANIEL PINCKNEY PARKER	567
605.	MRS. DANIEL PINCKNEY PARKER	568
606.	EDWARD PARKER	568
607.	JOHN PARKER, SR.	569
608.	SAMUEL PARKMAN	570
609.	SAMUEL PARKMAN	571
610.	MRS. SAMUEL PARKMAN	571
611.	MRS. SAMUEL PARKMAN	572
612.	MRS. SAMUEL PARKMAN	572
613.	CHIEF JUSTICE THEOPHILUS PARSONS	573
614.	CHIEF JUSTICE THEOPHILUS PARSONS	575
615.	RICHARD PATON	576
616.	MISS SALLY PATTEN	577
617.	WILLIAM PATTERSON	577
618.	MRS. STEPHEN PEABODY	578
619.	CAPTAIN RICHARD PEARSON	580
620.	MISS ANNE PENINGTON	581
621.	EDWARD PENINGTON	582
622.	MRS. EDWARD PENINGTON	582
623.	JAMES PERKINS	582
624.	JAMES PERKINS	584
625.	THOMAS PERKINS	585
626.	MRS. THOMAS PERKINS	586
627.	THOMAS HANDASYD PERKINS	586
628.	THOMAS HANDASYD PERKINS	588
629.	MRS. THOMAS HANDASYD PERKINS	588
630.	COMMODORE OLIVER HAZARD PERRY	589
631.	EDMUND SEXTON, VISCOUNT PERY	591
632.	EDMUND SEXTON, VISCOUNT PERY	592
633.	MRS. RICHARD PETERS	592
634.	COLONEL CHARLES PETTIT	593
635.	MRS. HENRY PHILIPS	594
636.	CAPTAIN FREDERICK PHILIPSE	594
637.	JOHN PHILLIPS	595
638.	WILLIAM PHILLIPS	595
639.	WILLIAM PHILLIPS	596
640.	MRS. PHILLIPS	596
641.	COLONEL TIMOTHY PICKERING	597
642.	COLONEL TIMOTHY PICKERING	598
643.	MRS. TIMOTHY PICKERING	599
644.	CHARLES PINCKNEY	600
645.	GENERAL CHARLES COTESWORTH PINCKNEY	602
646.	GEORGE PLUMSTEAD	603
647.	MRS. GEORGE PLUMSTEAD	604
648.	GEORGE POLLOCK	605
649.	MRS. GEORGE POLLOCK	606
650.	CHAMBRÉ BRABAZON PONSONBY	607
651.	WILLIAM PORTER	607
652.	MRS. WILLIAM PORTER	608
653.	PORTRAIT OF A GENTLEMAN	608
654.	PORTRAIT OF A GENTLEMAN	609
655.	PORTRAIT OF A GENTLEMAN	610
656.	PORTRAIT OF A GENTLEMAN	610
657.	PORTRAIT OF A GENTLEMAN	611
658.	PORTRAIT OF A GENTLEMAN	611
659.	PORTRAIT OF A GENTLEMAN	612
660.	PORTRAIT OF A GENTLEMAN	613
661.	PORTRAIT OF A GENTLEMAN	613
662.	PORTRAIT OF A GENTLEMAN	614
663.	PORTRAIT OF A GENTLEMAN	614
664.	PORTRAIT OF A GENTLEMAN	614
665.	PORTRAIT OF A GENTLEMAN	615
666.	PORTRAIT OF A GENTLEMAN	615
667.	PORTRAIT OF A GENTLEMAN	616
668.	PORTRAIT OF A GENTLEMAN	616
669.	PORTRAIT OF A LADY	617
670.	PORTRAIT OF A LADY	618
671.	PORTRAIT OF A LADY	618
672.	PORTRAIT OF A LADY	619
673.	PORTRAIT OF A LADY	619
674.	MISS ANN CATHARINE POWELL	620
675.	HENRY PRATT	620
676.	JUDGE WILLIAM PRESCOTT	621
677.	JUDGE WILLIAM PRESCOTT	622
678.	JAMES PATTON PRESTON	623
679.	REVEREND WILLIAM PRESTON	624
680.	JOSEPH PRIESTLEY	625
681.	JOSEPH PRIESTLEY	626

CONTENTS

		PAGE
682.	ADMIRAL THOMAS PRINGLE	626
683.	MRS. WILLIAM YOUNG PURVIANCE	627
684.	JOSIAH QUINCY, JR.	627
685.	JOSIAH QUINCY	628
686.	JOSIAH QUINCY	629
687.	MRS. JOSIAH QUINCY	630
688.	ADMIRAL PETER RAINIER	631
689.	JOHN RANDOLPH	632
690.	MRS. WILLIAM RAWLE	633
691.	MR. RECHART (OR RICKART)	634
692.	WILLIAM REDWOOD	635
693.	WILLIAM REED	636
694.	MRS. WILLIAM REED	637
695.	J. REID	637
696.	MRS. ADAM REIGART	638
697.	GEORGE REIGNOLD	638
698.	JOSEPH WARREN REVERE	639
699.	PAUL REVERE	639
700.	MRS. PAUL REVERE	640
701.	DOCTOR EDWARD REYNOLDS	641
702.	SIR JOSHUA REYNOLDS	641
703.	CAPTAIN HENRY RICE	642
704.	COLONEL NATHAN RICE	643
705.	JOHN RICHARDS	644
706.	MRS. JOHN RICHARDS	645
707.	JOHN RICHARDSON	645
708.	COMMODORE CHARLES GOODWIN RIDGELY	646
709.	JACOB RODRIGUEZ RIVERA	647
710.	JAMES RIVINGTON	648
711.	MRS. WILLIAM ROBINSON	649
712.	MRS. RODMAN	650
713.	BARON RODNEY	650
714.	DANIEL DENISON ROGERS	651
715.	MRS. DANIEL DENISON ROGERS	652
716.	REVEREND JOHN ROGERS	653
717.	ISAAC ROOSEVELT	653
718.	MRS. WILLIAM J. ROTCH	654
719.	RIGHT HONORABLE HERCULES LANGFORD ROWLEY	655
720.	NATHANIEL POPE RUSSELL	656
721.	ADMIRAL THOMAS MACNAMARA RUSSELL	656
722.	MISS MARY RUTLEDGE	657
723.	REAR-ADMIRAL JOHN JERVIS, EARL OF ST. VINCENT	657
724.	EARL OF ST. VINCENT (?)	658
725.	SAMUEL SALISBURY	659
726.	SAMUEL SALISBURY	660
727.	SAMUEL SALISBURY	660
728.	STEPHEN SALISBURY	661
729.	STEPHEN SALISBURY	662
730.	MRS. STEPHEN SALISBURY	662
731.	GOVERNOR WINTHROP SARGENT	663
732.	MRS. WINTHROP SARGENT	665
733.	MRS. SAMUEL SAVAGE	666
734.	PHILIP JEREMIAH SCHUYLER	667
735.	MRS. PHILIP JEREMIAH SCHUYLER	668
736.	MRS. GEORGE SEARLE	668
737.	DAVID SEARS	669
738.	DAVID SEARS	670
739.	DAVID SEARS	670
740.	DAVID SEARS	671
741.	MRS. DAVID SEARS	671
742.	MRS. DAVID SEARS	672
743.	THEODORE SEDGWICK	672
744.	THOMAS OLIVER SELFRIDGE	673
745.	DOMINICK SERRES	674
746.	WILLIAM SETON	675
747.	WILLIAM SHARP	676
748.	DOCTOR GEORGE CHEYNE SHATTUCK	676
749.	JOHN SHAW	677
750.	JOHN SHAW	678
751.	ROBERT SHAW OF TERENURE	678
752.	MRS. ROBERT SHAW	679
753.	ROBERT GOULD SHAW	680
754.	MRS. ROBERT GOULD SHAW	681
755.	WILLIAM SMITH SHAW	682
756.	REZIN DAVIS SHEPHERD	683
757.	REZIN DAVIS SHEPHERD	684
758.	RICHARD BRINSLEY SHERIDAN	684
759.	THOMAS SHERIDAN	685
760.	CHIEF JUSTICE EDWARD SHIPPEN	686
761.	THOMAS LEE SHIPPEN	687
762.	WILLIAM SHIPPEN, JR.	688

CONTENTS

		PAGE
763.	ADMIRAL WILLIAM BRANFORD SHUBRICK	689
764.	DOCTOR SAMUEL A. SHURTLEFF	690
765.	MRS. SARAH SIDDONS	690
766.	MRS. ANDREW SIGOURNEY	691
767.	MRS. JACOB TILTON SLADE	692
768.	ABIEL SMITH	693
769.	MRS. ABIEL SMITH	693
770.	BARNEY SMITH	694
771.	MRS. BARNEY SMITH	695
772.	HENRY BARNEY SMITH	696
773.	HENRY BARNEY SMITH	696
774.	MISS LYDIA SMITH	697
775.	GENERAL SAMUEL SMITH	699
776.	MRS. SAMUEL SMITH	700
777.	MRS. SAMUEL SMITH	700
778.	DOCTOR WILLIAM SMITH	701
779.	WILLIAM LOUGHTON SMITH	703
780.	COLONEL WILLIAM STEPHENS SMITH	704
781.	COLONEL WILLIAM STEPHENS SMITH	705
782.	MRS. SMITH	706
783.	JARED SPARKS	706
784.	MRS. MARSHALL BINNEY SPRING	707
785.	WILLIAM STACKPOLE	708
786.	SIR ROBERT STAPLES, BART.	709
787.	MRS. JOHN STEVENS	709
788.	MRS. CHARLES STEWART	710
789.	MRS. SAMUEL STILLMAN	711
790.	THOMAS WENTWORTH STORROW	712
791.	JOSEPH STORY	712
792.	MRS. JOSEPH STORY	714
793.	EDWARD STOW	714
794.	MRS. EDWARD STOW	716
795.	GOVERNOR CALEB STRONG	717
796.	GILBERT STUART	718
797.	GILBERT STUART	718
798.	GILBERT STUART	719
799.	GILBERT STUART	719
800.	GILBERT STUART, SENIOR	720
801.	DOCTOR JAMES STUART	720
802.	MRS. JAMES STUART	721
803.	RUSSELL STURGIS	722
804.	RUSSELL STURGIS	723
805.	RUSSELL STURGIS	723
806.	MRS. RUSSELL STURGIS	724
807.	PETER STUYVESANT	725
808.	GOVERNOR JAMES SULLIVAN	726
809.	GOVERNOR JAMES SULLIVAN	727
810.	MRS. RICHARD SULLIVAN	728
811.	MRS. WILLIAM SULLIVAN	728
812.	MR. SUTCLIFFE	729
813.	COLONEL JAMES SWAN	729
814.	MRS. JAMES SWAN	731
815.	JAMES KEADIE SWAN	732
816.	SAMUEL SWETT	733
817.	MRS. SAMUEL SWETT	734
818.	THOMAS, BARON SYDNEY	735
819.	SILAS TALBOT	736
820.	BENJAMIN TAPPAN	737
821.	MRS. BENJAMIN TAPPAN	739
822.	COLONEL JOHN TAYLOE	739
823.	MRS. JOHN TAYLOE	741
824.	REVEREND DOCTOR TAYLOR	741
825.	SIR GRENVILLE TEMPLE	742
826.	SIR JOHN TEMPLE	742
827.	LADY JOHN TEMPLE	743
828.	LADY JOHN TEMPLE	744
829.	LADY JOHN TEMPLE	745
830.	THAYENDANEGEA (JOSEPH BRANT)	746
831.	THAYENDANEGEA (JOSEPH BRANT)	747
832.	REVEREND NATHANIEL THAYER	747
833.	ROBERT THEW	748
834.	COLONEL ISRAEL THORNDIKE	749
835.	COLONEL ISRAEL THORNDIKE	750
836.	MRS. ISRAEL THORNDIKE	750
837.	MRS. ISRAEL THORNDIKE, JR.	751
838.	SIR EDWARD THORNTON	752
839.	DOCTOR WILLIAM THORNTON	752
840.	MRS. WILLIAM THORNTON	754
841.	BRYANT PARROTT TILDEN	755
842.	DOCTOR THOMAS TILLOTSON	756
843.	TODD FAMILY GROUP	756
844.	MISS FRANCES TORREY	757
845.	ABRAHAM TOURO	758

CONTENTS

		PAGE
846.	ABRAHAM TOURO	759
847.	ALEXANDER TOWNSEND	760
848.	GEORGE, MARQUIS OF TOWNSHEND	761
849.	ISRAEL ELLIOT TRASK	762
850.	MRS. ISRAEL ELLIOT TRASK	763
851.	JOHN TRAVIS	763
852.	MRS. JOHN TRAVIS	764
853.	JOHN TRUMBULL	765
854.	JOHN TRUMBULL	767
855.	EDWARD TUCKERMAN	768
856.	MRS. EDWARD TUCKERMAN	768
857.	MRS. EDWARD TUCKERMAN	769
858.	MRS. EDWARD TUCKERMAN	770
859.	REVEREND JOSEPH TUCKERMAN	771
860.	WILLIAM TUDOR, JR.	772
861.	MRS. TUDOR	772
862.	DUDLEY ATKINS TYNG	773
863.	MRS. THOMAS COGSWELL UPHAM	773
864.	JOHN PETER VAN NESS	774
865.	STEPHEN VAN RENSSELAER	775
866.	STEPHEN VAN RENSSELAER	776
867.	STEPHEN VAN RENSSELAER	777
868.	RICHARD VARICK	777
869.	JOHN VAUGHAN	778
870.	COUNT CONSTANTIN FRANÇOIS VOLNEY	779
871.	JOSHUA WADDINGTON	780
872.	PHILIP WAGER	780
873.	MRS. PHILIP WAGER	781
874.	MR. WALCOTT	782
875.	ALEXANDER WILLIAM WALKER	782
876.	MRS. ALEXANDER WILLIAM WALKER	783
877.	MRS. SAMUEL HALL WALLEY	784
878.	JAMES WARD	785
879.	WILLIAM WARD	786
880.	DOCTOR JOHN COLLINS WARREN	786
881.	DOCTOR RICHARD WARREN	787
882.	MARTHA WASHINGTON	788
883.	MARQUIS OF WATERFORD	789
884.	DOCTOR BENJAMIN WATERHOUSE	790
885.	ROBERT WATERSTON	791
886.	MRS. ROBERT WATERSTON	792
887.	CAPTAIN HORACE HOWARD WATSON	793
888.	JOHN WATTS, SENIOR	793
889.	DANIEL WEBSTER	794
890.	DANIEL WEBSTER	796
891.	FRANCIS WELCH	797
892.	MRS. FRANCIS WELCH	798
893.	REVEREND WILLIAM WELLS	799
894.	BENJAMIN WEST	800
895.	BENJAMIN WEST	801
896.	BENJAMIN WEST	802
897.	COUNTESS OF WESTMEATH	803
898.	JUDGE WILLIAM WETMORE	803
899.	MOSES WHEELER	804
900.	MRS. MOSES WHEELER	805
901.	LADY WHICHCOTE	806
902.	LUKE WHITE	806
903.	MRS. LUKE WHITE AND HER SON	807
904.	MRS. LUKE WHITE AND HER SON	808
905.	BISHOP WILLIAM WHITE	809
906.	CALEB WHITEFOORD	810
907.	ELISHA WHITNEY	811
908.	MRS. JOHN WICKHAM	811
909.	CHARLES WILKES	813
910.	CUMBERLAND DUNGAN WILLIAMS	813
911.	MRS. CUMBERLAND D. WILLIAMS	814
912.	MRS. GEORGE WILLIAMS	815
913.	MRS. GEORGE WILLIAMS	816
914.	MRS. GEORGE WILLIAMS	817
915.	GEORGE WILLIAMS	817
916.	MRS. GEORGE WILLIAMS	818
917.	HENRY HOWELL WILLIAMS	819
918.	JOHN WILLIAMS	819
919.	COLONEL JOSEPH WILLIAMS	820
920.	MRS. MARY SUMNER WILLIAMS	821
921.	SAMUEL WILLIAMS	821
922.	SAMUEL KING WILLIAMS	822
923.	MRS. SAMUEL KING WILLIAMS	823
924.	MISS SUSAN MAE WILLIAMS	824
925.	WILLIAM WILLIAMSON	824
926.	THOMAS WILLING	825
927.	THOMAS WILLING	826

CONTENTS

	PAGE
928. MR. WILLING	826
929. COMMODORE JOSEPH WILSON	827
930. GENERAL JOSHUA WINGATE	828
931. MRS. JOSHUA WINGATE	828
932. ELIZABETH TEMPLE WINTHROP	828
933. GRENVILLE TEMPLE WINTHROP	829
934. JOSEPH WINTHROP	830
935. SARAH BOWDOIN WINTHROP	830
936. MRS. THOMAS LINDALL WINTHROP	831
937. WILLIAM WINTHROP	832
938. OLIVER WOLCOTT, JUNIOR	833
939. WILLIAM WOOLLETT	833
940. LAWRENCE REID YATES	834
941. LAWRENCE REID YATES	835
942. RICHARD YATES	836
943. MRS. RICHARD YATES	837
944. MRS. RICHARD YATES	838
945. JOHN YOUNG	838
946. JUDGE JOHN YOUNG	839
947. MRS. JOHN YOUNG	840
948. ROBERT YOUNG	841
PORTRAITS OF GEORGE WASHINGTON	845
PORTRAITS ATTRIBUTED TO GILBERT STUART	897
PRESENT OWNERS	907
PAST OWNERS	931
PRESENT OWNERS OF GEORGE WASHINGTON PORTRAITS	973
PAST OWNERS OF GEORGE WASHINGTON PORTRAITS	979

·(529)·

MRS. JEREMIAH MASON
Born 1777

MARY MEANS, daughter of Colonel Robert and Mary (McGregor) Means of Amherst, New Hampshire. She married in 1799 Hon. Jeremiah Mason (q.v.) of Portsmouth, New Hampshire.

Boston, c. 1816. Panel, 32 x 25¾ inches. Half-length, seated, three-quarters left, in a gilded Empire armchair, upholstered in blue; dark blue eyes to spectator; ruddy complexion, dark brown hair, worn high on top of head and in tight ringlets on forehead and in front of ears. She wears a low-necked black velvet gown, the neck trimmed with white lace, and a cream-colored camel's hair shawl with a vari-colored border with white fringe, falls from her right shoulder onto her lap, and, encircling her body, covers her left forearm, showing the left hand resting on her lap. Plain background of warm brown tones.

Her portrait was inherited by her son, Robert Means Mason (1810–1879) of Boston. It then passed to James Mason Crafts (1839–1917) of Boston, a grandson of the subject, and was inherited by his daughter, Mrs. Gordon Knox Bell of New York City.

EXHIBITED—

At a "Loan Collection of Portraits of Women," held at Copley Hall, Boston, in March, 1895.

At the Museum of Fine Arts, Boston, from 1919 to present date (1924).

Edward J. Moore, photo.

[*Illustrated*]

·(530)·

REVEREND JOHN MITCHELL MASON
1770-1829

BORN in New York, only son of Reverend Doctor John Mason, who came to America from Scotland in 1761, and his first wife Catharine Van Wyck. He was educated largely in Scotland, and spent a

considerable period at various times in England and Scotland. Became an eminent Presbyterian clergyman and was a close friend of Alexander Hamilton. His "Memoirs" were published by Jacob Van Vechten, New York, 1856.

Washington, c. 1805. Panel, 28¼ x 22¾ inches. Bust portrait, turned half-way to the left, with his deep-set blue eyes directed toward the spectator. His complexion is florid, his powdered hair brushed back from the forehead. He wears a high-collared blue coat, white standing collar and a white neckcloth tied in a bow. The plain background is brown with a tinge of red, overlaid with a greenish-gray hue.

Reverend Mason gave this portrait to his younger sister, Margaretta (1772–1838), wife of John Brown of Liberty Hall, Frankfort, Kentucky. At her death it was inherited by their son, Mason Brown (d. 1867), who left it to his widow Mary Toder Brown (d. 1881), who in turn bequeathed it to their daughter, Mary Toder Brown Scott, at whose death in 1916 it passed to her children, Miss Mary Mason Scott and John Mason Scott, Esq., of Liberty Hall, Frankfort, Kentucky, the present owners. The portrait has hung in the Green Room of Liberty Hall for over a century.

Not listed in Mason.
This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

A copy, made by J. W. Jarvis, was engraved in stipple by A. H. Ritchie as frontispiece to "Memoirs of John M. Mason," by Jacob Van Vechten, 1856.

[*Illustrated*]

(531)

MRS. JOHN THOMSON MASON

SHE was Elizabeth, daughter of Melchior Beltzhoover, a Hollander who settled in this country and became intimate with Stuart. No record of her birth or death has been found, but about 1802 she married

MRS. JOHN THOMSON MASON

John Thomson Mason (1764-1824) of the prominent Virginia family, and a nephew of George Mason of Gunston Hall. Their married life was passed upon her husband's estate, "Montpelier," near Hagerstown, Maryland.

Washington, c. 1803. Canvas, 29x24 inches. "The subject is shown . . . seated three-quarters to the right in a gilded Empire armchair which is upholstered in red velvet. Her reddish-brown hair, parted above a high forehead and worn high upon her head, is decorated with a string of pearls and falls in long ringlets over her temples. With her brown eyes she gazes at the spectator with a self-satisfied expression of saucy haughtiness and assurance. Her face and figure are plump and her complexion fresh in color. She wears pearl earrings and her neck is encircled with a string of larger pearls, while the low neck and short sleeves of her white gown are generously trimmed with pearls conventionally applied, which also form an edge to her narrow girdle. A filmy scarf of pearl-gray tones falls across her left forearm and reappears at her right side. Her hands, unadorned except for a wedding ring, lie upon her lap. The central portion of the background is occupied by a large Tuscan column, against which the sitter's head is brought into relief, and about the column is draped a reddish velvet curtain with grayish-lilac high lights. At the right a landscape is suggested, above which is a blue sky flecked with sunset-tinted clouds."—(Lawrence Park in *The Bulletin of the Cleveland Museum of Art*, December, 1921, pages 154–155.)

Inherited at her death by her son, John Thomson Mason, Jr., of Hagerstown, Maryland; it then became the property of his daughter Louisa, wife of Rear-Admiral Silas W. Terry of Washington, D. C., who in 1921 sold it to the Cleveland Museum of Art, Cleveland, Ohio.

EXHIBITED at the Corcoran Gallery of Art, Washington, from 1909 to 1921.

REPRODUCED—

In half-tone, in *The Bulletin of the Cleveland Museum of Art*, December, 1921, page 163.

In half-tone, in *Arts and Decoration*, November, 1922, page 35.

In half-tone, in *Art and Archæology*, November, 1923, page 186.

[*Illustrated*]

(532)

JONATHAN MASON
1756-1831

A SON of Jonathan and Miriam (Clark) Mason of Boston. He graduated from the College of New Jersey in 1774. Became a lawyer of distinction in Boston and a Federalist. In 1779 he married Susannah Powell (q.v.) of Boston. He was United States Senator from Massachusetts from 1800 to 1803, and Member of Congress from 1817 to 1821. He was the President of the Massachusetts Humane Society in 1797.

Washington, 1805. Panel, 32 x 25 inches. Bust portrait, turned three-quarters to the right, with his blue eyes directed to the spectator. His thin white hair is tied in a queue bow. He wears a dark blue coat, white stiff collar, neckcloth and ruffled shirt. Plain dark background.

Jonathan Mason's daughter Miriam married David Sears (q.v.) and this portrait of her father remained in the Sears family and came down through inheritance to the present owner, Doctor Henry F. Sears of Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 38.

REPRODUCED—
In half-tone, in "Masters in Art—Stuart," 1906, plate 5.
In "The Humane Society of the Commonwealth of Massachusetts," Boston, 1918, facing page 36.

[*Illustrated*]

(533)

MRS. JONATHAN MASON
1760-1836

THE daughter of William and Mary (Bromfield) Powell of Boston. In 1779 she married Jonathan Mason (q.v.).

Washington, 1805. Panel, 28¾ x 23½. She is seated in an armchair, three-quarters to the left, with her blue eyes directed to the spectator. Her reddish-

brown hair is seen in ringlets around her face and in the nape of the neck, but it is almost entirely concealed by a lace turban. She wears a dress made of soft white material, with a low-necked Empire waist filled in with lace, and short sleeves. Almost entirely covering her right arm, and coming around from the back onto her left arm, is a lavender colored shawl. Her right arm rests on the chair and her hands are clasped. The background is of plain brown tones.

This portrait was inherited by her grandson, Herbert Cowpland Mason of Boston (d. 1884), from whom it went to his daughter Mabel, Mrs. Peyton Van Rensselaer (d. 1925), of Newport, Rhode Island, who bequeathed it to Miss Honora Winthrop Mason of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 39.

At Copley Hall, Boston, in "Loan Collection of Portraits of Women," March 11–31, 1895.

At the Metropolitan Museum of Art, New York, in "Loan Collection of Paintings by Early American Artists," November, 1895, to May, 1896 (No. 208 j).

At the Museum of Fine Arts, Boston, in 1912, and it was still there in 1925.

A copy (or replica?) is owned by Mrs. Morris Gray, a great-granddaughter of Mrs. Jonathan Mason.

[*Illustrated*]

·(534)·

COLONEL JOHN MAY

1748-1812

HE married, in 1773, a distant cousin, Abigail May (q.v.).

In this portrait only the head is by Stuart. The figure was painted in about 1840 by some one unknown.

·(535)·

MRS. JOHN MAY

1754-1824

SHE was Abigail May, daughter of Samuel and Abigail (Williams) May of Boston. She married, in 1773, a distant cousin, Colonel John May (q.v.), and was much interested in the Boston Society for the Care of Girls, of which organization she was for several years Directress.

Boston, c. 1815. Panel, 28 x 22⅞ inches. Her portrait shows her seated, turned half-way to the left, in an armchair upholstered in red. She is dressed in a very simple greenish-gray gown with a white *fichu*, over which is a narrow white lace collar. Her eyes are brown, and directed to the spectator, and her complexion is fresh. Her hair is dark brown, but only a few locks on the forehead are visible, as over her head is thrown a grayish-white mantilla. A dark-red curtain forms the background, back of which at the left is seen the base of a column and beyond that a bit of blue sky and a few whitish clouds.

The picture is owned by the Boston Society for the Care of Girls, 184 Boylston Street, Boston, and was deposited in the Museum of Fine Arts in Boston in 1914.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 128.

·(536)·

COLONEL JOSEPH MAY

1760-1841

JOSEPH MAY was the son of Samuel and Abigail (Williams) May of Boston. He married Dorothy Sewall and was the grandfather of Louisa May Alcott, the writer.

Boston, c. 1825. Canvas, 30 x 25 inches. Bust portrait, three-quarters to the left, with his gray-blue eyes directed to the spectator. His hair, which he wears

brushed back, is gray, almost white on the temples, and his complexion is ruddy. He wears a black, double-breasted coat, with a velvet collar and white neckcloth. Plain background.

This portrait has been successively owned by his son, the Reverend Samuel Joseph May (1797–1871); his grandson, John Edward May of Cambridge, Massachusetts; and is now owned by his great-grandson, Valentine H. May, Esq., of Seattle, Washington, who acquired it in 1910 upon the death of his mother.

EXHIBITED—
At the exhibition of Stuart's portraits in Boston, 1828, No. 49.
At the Museum of Fine Arts, Boston, since 1904.
ENGRAVED by H. Wright Smith for Freeman Hunt's "Lives of American Merchants," 1858, 1: 443. The same engraving in "New England Historical and Genealogical Register," 1873, Vol. 27, page 113; and in Foote's "Annals of King's Chapel," 1896, 2: 484.

[*Illustrated*]

(537)

RICHARD McCALL

Panel. A handsome young man with curved nose and slender chin. Little more than a bust portrait, turned three-quarters to the left, with his eyes directed to the spectator. His hair and sidewhiskers are curly. He wears a double-breasted coat with a velvet collar, and brass buttons, a white neckcloth and ruffled shirt. Cloud effect in the background.

This portrait is in the possession of a descendant, George McCall, Esq., of Philadelphia, but efforts to obtain biographical and genealogical data, as well as information relative to dimensions and color, proved futile.

Not listed in Mason. Listed in Fielding, No. 83.

[*Illustrated*]

·(538)·

GOVERNOR THOMAS McKEAN

1734-1817

A SON of William and Laetitia (Finney) McKean, of New London, Pennsylvania, who had both immigrated from Ireland. He married, first, in 1762, Mary Borden of Bordentown; second, in 1774, Sarah Armitage of New Castle, Delaware. He was Chief-Justice of Pennsylvania from 1777-1799; Governor of Pennsylvania from 1799 to 1808. He was a Signer of the Declaration of Independence; President of the Continental Congress.

Philadelphia, c. 1802. Panel, 28⅞ x 24¾ inches. This is said to be the earliest portrait by Stuart painted on wood roughened to simulate twilled canvas. He is shown full bust, three-quarters to left, his head and brown eyes facing spectator. He wears a white wig tied with a large queue bow; a black velvet high-collared coat, white neckcloth and lace *jabot*, with Order of Cincinnati (gold eagle, blue and white ribbon) on left breast. In the background two stone columns are seen in the center and to the right, and a crimson curtain to the left.

Inherited by his son, Joseph Borden McKean (1764–1826), it passed to his son, Commodore William W. McKean, U.S.N. (1800–1865), and then to his daughter, Mrs. Rose McKean Hotchkiss, who sold it in 1913 to Herbert L. Pratt, Esq., of New York City, from whom it was purchased in 1919 by John Hill Morgan, Esq., of New York City.

EXHIBITED at the exhibition of Early American Paintings, at Brooklyn Museum, February 3 to March 12, 1917, No. 97.

ENGRAVED—

In stipple, by David Edwin, 11.15 x 8.7 inches, copyrighted by Stuart and Edwin, jointly, in 1803. Two states (Stauffer, 814).

In stipple, by J. B. Longacre, 3.14 x 3.3 inches. Three States (Stauffer, 2043).

By T. B. Welch for "National Portrait Gallery of Distinguished Americans," 1839, Vol. 4.

REPRODUCED, in half-tone, in catalogue of the Brooklyn exhibition, 1917, facing page 89.

A copy is owned by the Pennsylvania Historical Society, Philadelphia.

[*Illustrated*]

·(539)·

JOHN McLEAN

1761-1823

JOHN McLEAN was a son of Hugh and Agnes (Boies) McLean of Thomaston and Milton, Massachusetts. He became a distinguished merchant of Boston; the founder of the McLean Asylum at Waverley, Massachusetts; and large benefactor of the Massachusetts General Hospital. In 1791 he married Ann Amory (q.v.).

Boston, 1823. Canvas, 30x25 inches. This portrait was painted after John McLean's death for his widow from his dead face aided by his recollection of him. It is three-quarters length, seated, three-quarters to the right, leaning with both arms on a table covered with a green cloth. Blue eyes to spectator. Bald head with curly sandy hair falling to coat collar. Black coat with high collar, white neck-cloth with muslin tie with serrated edges. White wristbands. Right hand holding opened letter. Sheets of paper, scroll of paper, a partially opened letter, glass inkwell, into which a quill pen is thrust, some red sealing-wax and two upright leather-bound books with red labels, are on the table. He sits in an Empire arm-chair of gilded wood, upholstered in old rose velvet, a grayish column shows at right, beyond the table, and remainder of background is formed by a brownish-red curtain.

At Mrs. McLean's death in 1834, the portrait was inherited by her sister (Mary Amory), Mrs. George Bethune (1773–1844); it then passed to her son, Doctor George Amory Bethune (1812–1886) of Boston, who bequeathed it to his cousin, John Codman Ropes (1836–1899) of Boston, who left it to his cousin, Miss Catherine Amory Codman of Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 205.

(540)

JOHN McLEAN
1761-1823

Boston, 1824. Canvas, 43¾ x 33¾ inches. This is an enlarged replica of the portrait painted for his widow from his dead face, aided by Stuart's recollection of him, in 1823. From the records of the Massachusetts General Hospital it appears that a Committee of the Trustees of the Hospital was appointed on November 23, 1823, "to obtain a portrait of McLean," and on January 7, 1825, it was brought in at the meeting. The records continue: "the resemblance is striking and the expression characteristic."

This portrait was painted for the Massachusetts General Hospital at Boston. In 1840 it was removed to the McLean Hospital in Somerville, Massachusetts. It is now in that institution's new building at Waverley, Massachusetts.

EXHIBITED at a "Loan Collection of Paintings by Early American Artists," at the Metropolitan Museum of Art, New York, November, 1895, to May, 1896 (208).

(541)

MRS. JOHN McLEAN
1774-1834

ANN AMORY, younger daughter of John and Catherine (Greene) Amory of Boston, and a sister of Mrs. George Bethune (q.v.). She married in 1791, John McLean (q.v.). After his death she married in 1830 William Lee (1774-1840), but had no children by either marriage.

Boston, 1823. This is a companion picture to the original portrait of John McLean and is also in the possession of Miss Catherine Amory Codman of Boston, its history being the same.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 206.

At the "Loan Collection of Portraits of Women," Copley Hall, Boston, March 11–31, 1895, lent by John C. Ropes, Esq.

·(542)·

RICHARD WORSAM MEADE
1778-1828
AND
MRS. RICHARD WORSAM MEADE

RICHARD WORSAM MEADE, a son of George Meade and Henrietta Constantia (Worsam) Meade of Philadelphia, married in 1801 Margaret Coats Butler, daughter of Anthony Butler of Perth Amboy, New Jersey. One of their sons was General George Gordon Meade (1815-1872). During the Peninsular War, Richard Worsam Meade was United States consul in Spain and all his life he was a collector of paintings and objects of art.

Both portraits were inherited by their daughter, Mrs. Huger of Charleston, South Carolina, but were destroyed when her house was burned just after the Civil War.

A copy in miniature of the Stuart portrait of Mrs. Richard Worsam Meade was made by George A. Baker, Jr., of New York, and is in possession of her granddaughter, Miss Margaret Butler Meade of Philadelphia. It is a bust portrait, showing her turned three-quarters to the left, with her eyes directed at the spectator. Her hair is parted, arranged in a knot at the top of her head at the back and falls down either side at the front to her neck. She wears a short-sleeved white dress, cut V-shaped at the neck, where it is edged with ruffles. The background shows in the center the base of a column and behind it a drapery hanging in folds. This miniature is reproduced in A. H. Wharton's "Heirlooms in Miniature," 1898, facing page 174, and listed in Theodore Bolton's "Early American Portrait Painters in Miniature," 1921, page 7.

Not listed in Mason.
Listed in Fielding, No. 89.
A copy of Mrs. Meade's portrait, by William Dunlap, was owned in 1906, by a nephew, Cortlandt Parker, Esq., of Newark, New Jersey.

·(543)·

WILLIAM MEEKER

THE present owner of this portrait was told at the time of its purchase that William Meeker was a member of the London firm of Meeker & Denman, shipping agents, and that he died en route to New Orleans in 1812.

Canvas, 28⅛ x 23¼ inches. Bust, half-way to the right, with his light brown eyes directed to the spectator. His brown hair is brushed back, with curls in the neck, and tied with a black queue bow. He wears a dark blue, or blue-black, coat with small brass buttons; a very high white neckcloth and a ruffled shirt, with a bit of a white waistcoat showing. His complexion is ruddy and he wears small side-whiskers. The background is plain, of greenish-olive tones, becoming warm brown in the lower right corner.

This portrait is owned by David Z. Norton, Esq., of Cleveland, Ohio, who purchased it about twenty-five years ago.

EXHIBITED at "Cleveland Art Loan Exhibition," Cleveland, 1913, No. 160a.
Not listed in Mason.

[*Illustrated*]

·(544)·

PETER MEIRCKEN

1766-1822

PETER MEIRCKEN became one of the most prominent shipping merchants of Philadelphia and was also held in affectionate regard by all classes for his open-handed deeds of charity. He married Maria Snowden (q.v.).

Germantown, 1798. Canvas, 29 x 24 inches. Half-length, turned three-quarters to the right, with his blue eyes directed to the spectator. His complexion is

ruddy. He wears a dark blue velvet coat with gilt buttons, a white waistcoat and *jabot*. Plain background in shades of brown.

The portrait was inherited by his daughter, Estelle P. Meircken of Philadelphia, at whose death it was bequeathed as a token of affection to Virginia Laws, wife of Doctor James Laws of Washington, District of Columbia, a pupil of Miss Meircken. It passed to her daughter, who owned it in 1913. On February 4, 1918, it was purchased from Mrs. Gilmore (Estelle Meircken) by the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at the "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888.

[*Illustrated*]

·(545)·

MRS. PETER MEIRCKEN

1777-1840

SHE was Maria Snowden and she married Peter Meircken (q.v.) in 1795.

Germantown, 1798. Canvas, 29 x 24 inches. A half-length portrait with body turned three-quarters to the left and her hazel eyes directed to the spectator. Her complexion is very fresh and her luxuriant hair is powdered. Her high-necked and high-waisted dress is of white silk with a turned-down collar of the same material. She wears a pair of topaz earrings. In the background, to the left of the figure, is a column on a parapet and behind it a crimson curtain, draped in such a way as to show a bit of cloud-flecked sky at lower left.

This portrait of Mrs. Meircken is owned by the Pennsylvania Academy of the Fine Arts, its history being the same as that of the Stuart portrait of her husband.

EXHIBITED at the "Loan Exhibition of Historical Portraits" December 1, 1887, to January 15, 1888, held at the Pennsylvania Academy of the Fine Arts, Philadelphia.

ENGRAVED, on wood, by Henry Wolf, for the *Century Magazine*, 1902, Vol. 41, page 376.

[*Illustrated*]

·(546)·

CHARLES MERRITT

Panel, 24⅜ x 19½ inches. Bust, half-way to the left, with his blue eyes directed to the spectator. His complexion is fresh and his curly hair and side-whiskers are brown. He wears a black high-collared coat; a white waistcoat; a white collar, neckcloth and tie. The plain background is of a warm tone of brown. The portrait has been much repainted.

This portrait was for sale at the Ehrich Galleries, New York, in November, 1919, and was sold at auction at the Anderson Galleries, New York, March 11, 1920 (No. 50), to Albert Rosenthal, Esq., of Philadelphia.

Not listed in Mason.

·(547)·

ANTHONY MERRY

Died 1835

HE was in the British diplomatic service and served as Consul on the island of Majorca in 1786; in Madrid, 1787; as Consul-General in Denmark, Sweden and Prussia in 1799; Secretary of the Congress at Amiens, 1801; Envoy Extraordinary to France, 1802. In September, 1803, he was appointed Envoy Extraordinary and Minister Plenipotentiary to the United States. He married in January, 1803, Elizabeth Death (q.v.), widow of John Leathes of Herringfleet Hall, Suffolk. In later life they lived at Dedham House, Essex.

Washington, c. 1805.

MRS. ANTHONY MERRY
Died 1824

ELIZABETH DEATH, who married, first, John Leathes (d.1788) of Reedham and other estates in Norfolk, England. In 1803 she married Anthony Merry (q.v.). She died at Herringfleet Hall, Suffolk, England, March 4, 1824 ("Gentleman's Magazine," 1824).

Washington, 1805. Panel, 28¾ x 23½ inches. She is shown, seated in an upholstered armchair, the body turned three-quarters towards her right, and her head nearly front, with eyes to spectator. She wears what is apparently a black velvet bodice, with long tight sleeves, the neck cut low, and filled in with a white muslin chemisette with high starched collar. On her lap is a little dog, a spaniel. Her right arm is partially concealed by the dog, and with her left hand she holds the dog's right front leg. A curtain is draped in the background behind her and a column, with sky beyond it, shows at the left.

Mason in his "Life and Works of Gilbert Stuart," reproduces the following letter which was found among Gilbert Stuart's papers:

> "Mr. Merry presents his compliments to Mr. Stuart, and begs leave to accompany the enclosed notes (for $200.), with his acknowledgments, for the valuable portrait of Mrs. Merry, on which Mr. Stuart has had the goodness to exert his known talents with so much success."
>
> Washington, July 3rd, 1805.

Upon Mr. and Mrs. Merry's return to England, this portrait as well as that of Mr. Merry, painted by Stuart, was taken with them. Many years later it was acquired from Colonel Leathes by the Paris dealer Charles Sedelmeyer, and at the Sedelmeyer Sale, May 16, 1907 (No. 1), it was bought for Frcs. 6,700 by Féral. It is now in the possession of Don José de Lazaro of Madrid, Spain.

EXHIBITED—

In Leeds, England, 1868, by Major Hill Mussenden Leathes.

At Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.

REPRODUCED—

In half-tone, as a portrait of Mrs. Merry by Sir William Beechey in William Roberts' "Sir William Beechey, R.A.," London, 1907, facing page 182.

In half-tone, as Mrs. Merry by Sir William Beechey in "The Fourth Series of One Hundred Paintings by Old Masters," published by the Sedelmeyer Gallery, Paris, 1897, facing page 90.

In half-tone, as Mrs. Merry by Sir William Beechey, in catalogue of Sedelmeyer sale, Paris, May, 1907, No. 1.

[*Illustrated*]

·(549)·

WILLIAM MILLER

1740?-1810?

A PAINTER who contributed to the Society of Artists, and from 1788 to 1803 exhibited at the Royal Academy. He painted historical and domestic subjects, as well as some good portraits. Many of his works have been engraved and two of the plates in Boydell's Shakespeare Gallery are from pictures by him.

Not listed in Mason. Listed in Fielding, as painted for Boydell.

·(550)·

GENERAL THOMAS MIFFLIN

1744-1800

THOMAS MIFFLIN was a son of John and Elizabeth (Bagnall) Mifflin of Philadelphia. He was graduated from the University of Pennsylvania in 1760. He was a delegate to the Continental Congress, 1774-76; Quartermaster-General of the Army, 1775; Brigadier-General, 1776; Major-General, 1777; President of Congress, 1783; President of Supreme Executive Council, 1780-90; Governor of Pennsylvania, 1790-99.

Philadelphia, c. 1800. Canvas, 29 x 24 inches. Bust portrait, turned half-way to the left. Powdered hair, ruddy complexion and brown eyes. White stock. The Order of the Cincinnati is suspended from the left lapel of his General's uniform. Plain background.

This portrait was painted at General Mifflin's request and presented by him to his intimate friend, Alexander James Dallas (q.v.), Secretary of the Treasury

under President Madison and Secretary of State in his cabinet when he was Governor of Pennsylvania. It was inherited by his son, George Mifflin Dallas (1792–1864), Vice-President of the United States, who bequeathed it to his daughter, Catherine Chew Dallas, wife of Fitz Eugene Dixon, from whom it descended to her son, Alexander James Dallas Dixon, Esq., of Philadelphia, the present owner.

EXHIBITED at "Loan Exhibition of Historical Portraits," held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

ENGRAVED—

In stipple, by H. Bridport, for "Portfolio," 1826, ser. 4, vol. 21, plate 1. 4.10 x 3.11 inches (Stauffer, 275).

By E. Wellmore, for "National Portrait Gallery of Distinguished Americans," 1839, vol. 4, plate 12.

On wood, for Fiske's "American Revolution," 1896, vol. 2, plate 33.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 33.

A copy, by James R. Lambdin, was presented by him in 1852 to the Historical Society of Pennsylvania.

(551)

COLONEL SAMUEL MILES

1740-1805

BORN in Montgomery County, Pennsylvania. He served in the French and Indian wars and in 1761 settled in Philadelphia as a wine merchant, becoming also a large landholder in Chester County, where he founded the town of Milesburg. He was a member of the Assembly in 1772-1776, and was appointed brigadier-general of the Pennsylvania forces in 1776 after having been taken prisoner at the battle of Long Island in the previous August. He was exchanged in 1778 and became successively Judge of the High Court of Errors and Appeals, member of the city council of Philadelphia, alderman and mayor. His

autobiography, written in 1802, was published in 1873 in the "American Historical Record," Philadelphia.

Philadelphia, c. 1800. Panel, 29 x 23½ inches. This bust portrait shows him turned half-way to the right, with his grayish-blue eyes directed at the spectator. His thin locks, sparse on top, but long at the back of his head, are grayish-white. He wears a black coat, white neckcloth and lace *jabot*. The order of the Society of the Cincinnati is suspended from his left coat lapel. The background is in tones of olive, shading to almost black towards the left. At the right is a draped curtain of brownish-plum.

Presented in 1909 by Miss Elizabeth F. McKean to the Corcoran Gallery of Art, Washington, District of Columbia.

Not listed in Mason. Listed in Fielding, No. 91.

[*Illustrated*]

(552)

FRANCIS RAWDON HASTINGS, SECOND EARL OF MOIRA

1754-1826

HE was a son of Sir John and Lady Elizabeth (Hastings) Rawdon. His father was in 1762 created Earl of Moira, and in 1793 the son succeeded as second Earl. He served, as Lord Rawdon, during the American Revolution, from 1773 to 1782, and took part in the battles of Bunker Hill, Monmouth and Camden, and during the siege of Charleston. From 1812 to 1822 he was Governor-General of India; from 1824 to 1826 was Governor of Malta; and in 1816 was created Marquess of Hastings. He married in 1804 Flora Muir Campbell (d.1840), Countess of Loudoun in her own right. His title expired in 1868 with the death of the fourth Marquess, but through his grand-

daughter he is an ancestor of the present Earl of Loudoun. "He was," says Burke, "a gallant soldier, an eloquent senator and a popular statesman."

Dublin, c. 1790. Canvas (s), 30x24 inches, feigned oval. He is shown half-length, turned three-quarters left, with his blue eyes directed to the spectator, and his complexion is florid. He wears a powdered wig, tied with a large black queue bow, a black neckcloth, white frilled shirt, and a red coat with gold braid decorations or frogs on the front of the coat, the upper one being placed on a blue lapel. His hands are not shown. The background is warm and very dark, except toward the lower left where it brightens.

The portrait was presented by its subject to Doctor John Macnamara Hayes (c. 1750–1809), afterwards created a Baronet, and was inherited in turn by the second and third Baronets, and then passed to the latter's daughter, who married John Simonds, Esq., of Newlands, Arborfield, Berkshire, England, and at her death it became the property of her husband for his life with remainder to their eldest son.

ENGRAVED, in stipple, by J. Collyer, 1794. Listed in Fielding, No. 65.
Not listed in Mason.

[*Illustrated*]

(553)

JAMES MONROE
1758-1831

JAMES MONROE, fifth President of the United States was a son of Spence and Eliza (Jones) Monroe of Westmoreland County, Virginia.

Boston, July, 1817. Panel, 26½x21½ inches. Bust, half-way to the left, with his blue eyes directed to the spectator. His natural hair is powdered and he wears a black coat, white neckcloth, bow tie, and ruffled shirt. Plain, dark background, lighter to the left of the head. This is the only portrait of Monroe painted by Stuart from life, the other two being replicas.

"Boston, July 10th. Early the three last mornings, previous to his departure,

the President has had sittings at Mr. Stewart's room. This eminent painter will execute a portrait of the President to be sent to Virginia. The President has also bespoke, from the same pencil, a superb portrait of President Washington." (*Essex Register*, Salem, Saturday, July 12, 1817.)

"Anecdote—A few days after the arrival of Mr. Monroe in Boston, he went out early one morning in his carriage, to sit for his portrait to Mr. Stuart. Not knowing his dwelling, he stopped a country man seated on his cart, and enquired for Mr. Stuart's house. The country man looked steadfastly at him. 'It is the President, I vow,' said he to himself, and, instinctively taking off his hat, he gave three loud and hearty cheers, and drove off, leaving the President unanswered and astonished." (*Newburyport Herald*, August 6, 1817.)

This portrait was given by President Monroe to his granddaughter's husband, Lloyd N. Rogers of Baltimore, Maryland. At Mr. Rogers's death it was inherited by his daughter, Mrs. George R. Goldsborough of Easton, Maryland. In April, 1900, it was acquired by the Pennsylvania Academy of the Fine Arts, Philadelphia.

REPRODUCED in Bowen's "Centennial Celebration of the Inauguration of Washington," 1892, facing page 106.

[*Illustrated*]

(554)

JAMES MONROE

1758-1831

Panel, 25⅝ x 21⅛ inches. A replica of the preceding bust portrait. Smoke-colored clouds with a greenish-blue sky form the background.

This portrait is owned by Thomas Jefferson Coolidge, Esq., of Boston. It is one of a set of the first five Presidents painted for Colonel George Gibbs (q.v.). Its history is the same as that of the "Gibbs-Coolidge" Washington, forming a part of this set.

EXHIBITED at Museum of Fine Arts, Boston, August, 1921.

ENGRAVED, on wood, for *Harper's New Monthly Magazine*, May, 1884, page 941.

REPRODUCED—

In Bowen's "Centennial Celebration of the Inauguration of Washington," 1892, facing page 150.

In photogravure, in "The Writings and Speeches of Daniel Webster," 1903, Vol. 5, facing page 200.

[*Illustrated*]

·(555)·

JAMES MONROE

1758-1831

Canvas, c. 40 x 32 inches. This is a half-length portrait, the head being a replica of the two previously described pictures. He is seated in a carved and upholstered armchair, turned three-quarters to the left, with his eyes directed toward the spectator. Both of his hands rest on a cloth-covered table in front of him, the left hand resting on some papers, while with his right he is holding a sheet of paper. Two leather-bound books stand upright on the table and there is also an inkwell with a quill pen thrust into it. The background is filled by a curtain with cords and tassel, draped back at the left and revealing the base of an architectural column and a cloud-filled sky.

It belonged to the set of portraits of the first five Presidents painted by Stuart for John Doggett, the Boston picture dealer (for details see history of portrait of John Adams belonging to this set). This portrait of Monroe and that of Madison were saved from the fire that destroyed the other three and in 1851 were bought by Colonel Peter Augustus Porter (d. 1864), who sold them in 1856 at auction, where they were bought by A. B. Douglas of Brooklyn, New York, who in turn sold them in 1857 to A. A. Low (1811–1893) of Brooklyn. The latter left them to his son, A. Augustus Low, at whose death his widow sold this portrait of Monroe to her brother-in-law, Seth Low, Senior, of New York, who left it to his widow, the present owner.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 31.

ENGRAVED—

In line, half-length, by V. Balch, 5.2 x 3.13 inches.

In line, oval, with rectangular ornamental border, by V. Balch, 4.8 x 3.11 inches.

In line, oval, with oval ornamental border, by V. Balch.

In line, vignette, reversed, by V. Balch, 3.9 x 2.12 inches. (Stauffer-Fielding, 99.)

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 106.

·(556)·

WILLIAM MONTGOMERY

1752-1831

WILLIAM MONTGOMERY was a son of James and Esther (Wood) Montgomery of "Eglinton," Scotland. He came to America in 1766 with his brother John. The brothers went into partnership together and after John's death, William continued by himself. In 1781 he married Rachel Harvey (q.v.).

Boston, 1807. Canvas, 29 x 24 inches. Bust portrait, turned half-way to the right, with his grayish-blue eyes to the spectator. His head is almost bald, with white natural hair at the sides. His complexion is florid. He wears a high-collared dark blue velvet coat with brass buttons, a white neckcloth and *jabot*. The plain background is olive green.

This portrait was inherited by his son, Joseph Montgomery, then by his daughter, Mrs. Wilcox, who bequeathed it to her son, Montgomery Wilcox of Philadelphia, at whose death it became the property of his sister, Miss Annie Montgomery Wilcox of Philadelphia. The portrait is on loan at the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at the Pennsylvania Academy of the Fine Arts, Philadelphia, from 1919 to the present time.

Not listed in Mason.
Listed in Fielding, No. 93.

[*Illustrated*]

·(557)·

MRS. WILLIAM MONTGOMERY

RACHEL HARVEY, the daughter of Sampson Harvey of Philadelphia. She married William Montgomery (q.v.) in 1781.

Boston, 1807. Canvas, 29 x 24 inches. Bust, turned three-quarters to the left. Her light brown hair is curly and her eyes, which are also brown, are directed to the spectator. She wears a white high-waisted silk dress with a V-shaped neck

edged with a lace ruffle. A blue shawl is draped over her right shoulder and entirely covers both of her arms; neither of her hands is seen. The background, which is plain, is of olive green tones.

The history of this portrait, which is owned by Miss Annie Montgomery Wilcox, and which is on loan at the Pennsylvania Museum of the Fine Arts, Philadelphia, is the same as the history of Mr. William Montgomery's portrait by Stuart.

EXHIBITED at the Pennsylvania Academy of the Fine Arts, Philadelphia, from 1919 to the present time.

Not listed in Mason.
Listed in Fielding, No. 94.

[*Illustrated*]

(558)

MISS HETTY MORRIS
1774-1817

MISS MARIA MORRIS
1779-1852

THIS double picture represents the two daughters of Robert (q.v.) and Mary (White) Morris (q.v.) of Philadelphia. Hetty Morris married James Markham Marshall (1764-1848) of Farquier County, Virginia, a younger brother of Chief Justice Marshall, and had seven children. Her younger sister, Maria, married in 1802 Henry Nixon (born 1776), a son of Colonel John Nixon (q.v.) of Philadelphia, and had no children.

Philadelphia, c. 1795. Canvas, 37½ x 51 inches. Mrs. Nixon, seated at the left, with brown eyes directed to the spectator, leans forward with both elbows on a table covered with a green cloth on which lies a chess-board with red and white ivory chessmen. Her curly hair is reddish-brown. Her left hand, which rests upon her right forearm, is unfinished. Mrs. Marshall is seated three-quarters

left at the right of the canvas, in a round-backed chair upholstered in red, with brass-headed nails, with her blue eyes directed to the spectator. She wears a square, low-necked white dress, the neck trimmed with white ruffles, and the waist high. Her brown hair is nearly concealed by a large white turban. Her hands, which do not show, lie on her lap, and over her left forearm is a red shawl which falls on a corner of the table. In the background, a red curtain is draped from one end of the canvas to the other, disclosing beyond a blue sky with white and smoke-colored clouds, and behind Mrs. Nixon's figure is placed a brown stone column, only the lower part showing. It has been frequently stated in regard to this painting, that because of some adverse criticism of it, Stuart in anger, slashed it ruthlessly with his palette-knife. The writer, who has very carefully examined the canvas, is convinced that this is not the explanation of the cuts in the canvas, but that it was deliberately and carefully cut with the intention of making it into two distinct portraits. It is apparently a trial painting for another picture which was not carried out.

The portrait was owned in 1900 by the granddaughters of Mrs. Marshall, the Misses Marshall of "Happy Creek," Front Royal, Warren County, Virginia. At the complete destruction by fire in December, 1921, of "Happy Creek," this picture was one of the few things saved. It is now owned by Robert Morris, Esq., of West Chester, Pennsylvania.

Reproduced in half-tone, in "Salons Colonial and Republican," by Anne Hollingsworth Wharton, Philadelphia, 1900, facing page 96.

A copy, made in 1919 by Mrs. T. Gadsden King of Charleston, South Carolina, is owned by John Marshall, Esq., of Charleston.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(559)·

ROBERT MORRIS
1734-1806

A SON of Robert Morris, a merchant of Liverpool, England, who immigrated to Maryland in 1747. The son, Robert, married in 1769 Mary White (q.v.). He was a delegate to the Continental Con-

gress from 1776 to 1778; prime mover in establishing the Pennsylvania Bank in 1780; founder of the Bank of North America in 1781; United States Senator from Pennsylvania from 1789 to 1795; and was imprisoned for debt from 1798 to 1801. He was known as the great financier of the Revolution.

Philadelphia, 1795. Canvas, 30 x 24 inches. Bust, half-way to the right, seated in a chair the back of which is indistinctly seen behind his left shoulder. His complexion is ruddy, his blue eyes are directed to the spectator and his white hair, worn long, falls on his shoulders. He wears a grayish-green coat with wide turned-back collar, a white neckcloth and plain shirt. The background is of a dark reddish-brown.

This portrait was inherited by his son, Thomas Morris, who bequeathed it to his youngest daughter, Caroline Julia, wife of John Stark of Bay Ridge, Long Island, who, in 1885, went to live with her son, Charles Frederick Morris Stark, Esq., of Dunbarton, New Hampshire, and his wife, to whom she gave this portrait. In 1925 it was sold to Herbert Lee Pratt, Esq., of New York City and Glen Cove, Long Island, who in June of the same year sold it to Mrs. Richard P. Tinsley of New York City, a great-granddaughter of Robert Morris.

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 69.

In photogravure, in Fiske's "Critical Period of American History," 1898, facing page 174.

In half-tone, in *Scribner's Magazine*, November, 1922, page 636.

A copy, by J. W. Jarvis, was presented in 1817 by Robert Morris' son, Thomas, to the New York Historical Society. Another copy, completed in 1824 by Thomas Sully (begun by Bass Otis), belonged to Robert Morris' granddaughter, who presented it to the Pennsylvania Historical Society of Philadelphia. This copy is referred to as a "replica" in Mason's "Life and Works of Gilbert Stuart." It was etched by H. B. Hall, 1877, and also by Albert Rosenthal. It is reproduced, in half-tone, in G. C. Lee's "History of North America," Vol. 7, facing page 44, and there erroneously attributed to Stuart.

[*Illustrated*]

·(560)·

MRS. ROBERT MORRIS

1749-1827

SHE was Mary White, daughter of Colonel Thomas and Esther (Huelings) White of Philadelphia, and only sister of Bishop William White (q.v.). She married Robert Morris (q.v.).

Philadelphia, c. 1795. Canvas, 26x21 inches. She is shown with her head turned half-way to left, and with her brown eyes directed to the spectator. Her complexion is fresh and rosy, and her powdered hair, white cap and *fichu* are indicated. The background is of brownish tones, and only the face is finished. This portrait has been wrongly called the last female head that Stuart painted.

The picture was purchased in 1836 from the artist's family by John P. Beaumont. At the sale of his collection in 1870 it was bought by James Lenox of New York for $1,000, and is now in the Lenox Collection, in the New York Public Library.

ENGRAVED, on wood, by Henry Wolf, and reproduced in the *Century Illustrated Magazine*, 1902, Vol. 41, page 375.

REPRODUCED, in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 58.

[*Illustrated*]

·(561)·

MRS. PEREZ MORTON

1759-1846

SHE was Sarah Wentworth Apthorp, daughter of James and Sarah (Wentworth) Apthorp of Braintree (now Quincy), Massachusetts, and Boston. She married in 1781 Perez Morton (1750-1837), a gradu-

ate of Harvard and prominent Boston lawyer, speaker of the Massachusetts House of Representatives (1806-1811), and Attorney-General of Massachusetts (1811-1832). Mrs. Morton, who was a woman of rare culture and great personal charm, was called the "American Sappho," and wrote under the name of "Philemia." In 1790 she published "Ouabi or the Virtues of Nature"; in 1797 her patriotic poem entitled "Beacon Hill"; in 1823 her "My Mind and Its Thoughts," a collection of prose and poetry. She lived during the early half of her married life on State Street, where the Union Bank afterwards stood, and died at her father's old home in Quincy.

Philadelphia, c. 1802. Canvas (s), 28½ x 24¼ inches. In this sketch, of which the face is the only part finished, Mrs. Morton is standing half-way left, with both arms raised, as in the act of adjusting or of putting on her head a bluish-gray mantilla of lace. This pose was evidently an afterthought of Stuart's, for one can distinctly see evidences of a painting underneath in which the arms are probably resting on the arm of a chair, with the hands brought together in her lap. She wears a high-waisted, long-sleeved white dress, open at the throat, where it has a trimming of narrow white lace. Her hair, worn in loose curls on her forehead, is dark brown, as are her eyes, which are directed to the spectator. She wears earrings, and about her neck is a string of small pearls. The background is composed of a blue sky and grayish clouds.

The following is taken from the *Bulletin of the Worcester Art Museum* for July, 1915: "It is an unfinished sketch, a seemingly transient harmony of transparent, pearly, shimmering tints laid on the canvas with rapid strokes. Completed, it would have been a charming portrait of a beautiful woman; as it is, it seems more than the word portrait usually implies—both in coloring and expression it is a poetic suggestion of life itself, radiant and vivacious, and passing like a breeze. Among all the portraits in the collection [of the Museum] there is not one which has the pure beauty of this sketch."

Found in Stuart's studio after his death, it remained in the possession of Mrs. Stuart and then of her daughter Jane until 1862, when Miss Stuart sold it to Ernest Tuckerman of Newport, Rhode Island. At his death it passed to his father Joseph Tuckerman, who bequeathed the portrait to Honorable Stephen Salisbury (1835–1905) of Worcester, Massachusetts, his first cousin. In 1898 Mr. Salisbury

gave it to the Worcester Art Museum and at his request it is labelled as the gift of the grandchildren of Joseph Tuckerman.

EXHIBITED—
One of the three portraits of Mrs. Perez Morton was exhibited at the exhibition of Stuart's portraits in Boston, 1828, No. 181, but it is impossible to tell which.
At the Boston Athenæum in 1855, by Miss Stuart, and marked: "For Sale."
At Copley Hall, Boston, at a "Loan Collection of Portraits and Pictures of Fair Women," in 1902.

REPRODUCED—
In half-tone, in the *Bulletin of the Worcester Art Museum* of July, 1915.
In half-tone, in "American Pictures and their Painters," by Lorinda M. Bryant, 1920, facing page 33.
In half-tone, on the cover of the catalogue of the exhibition held at the Worcester Art Museum from December 11, 1921, to January 8, 1922.
Detroit Publishing Co., copyright.

[*Illustrated*]

·(562)·

MRS. PEREZ MORTON

1759-1846

Philadelphia, c. 1802. Canvas, 29 x 22⅜ inches. In this portrait, of which the face is a replica of the foregoing picture, she is shown seated, three-quarters left, in an armchair upholstered in red, of which only a bit of the back and arm is shown, with her dark brown eyes directed to the spectator. Her chestnut hair, parted, is worn high on top of her head and low in the neck, and in ringlets on forehead and temples. Her cheeks have high color, and her face is one of extreme beauty, delicacy, and refinement. She wears a black, low-cut, short-sleeved dress, the neck trimmed with a filmy edging of white tulle, and the sleeves with a frill of the same material, caught up with a small red stone ornament. About her, and covering the chair arm, is a scarf of thin material of greens and brownish-yellows. Her left hand and arm are unconcealed; the hand with the fingers slightly spread, and with a ring upon the third finger, is resting upon the edge of a mahogany table, on which are two books. The plain background is of a warm dark tone.

Inherited by her granddaughter, Griselda Eastwick Cunningham (1810–1873), wife of Reverend Joseph Hart Clinch of Boston, and then by her husband, who died in 1884, the portrait then passed to their daughter Sarah Apthorpe Cun-

ningham Clinch (1835–1914), wife of Richard Fifield Bond of Boston. About 1890, Mrs. Bond sold the portrait to her sister Mary Griselda Clinch (1840–1905), wife of Doctor John Samuel Hill Fogg of Boston, who bequeathed it to her sister Mary Josephine Clinch (1837–1905), wife of Benjamin Gerrish Gray of Halifax, Nova Scotia. At her death, it became the property of her daughter, Miss Una Gray of Boston, who sold it in May, 1916, to the Misses Hannah M. and Grace Edwards of Boston.

EXHIBITED—

At the "Exhibition of Portraits by Gilbert Stuart," held at the Museum of Fine Arts in Boston, during the summer of 1880.

At "A Loan Collection of Portraits and Pictures of Fair Women," at Copley Hall, Boston, 1902.

At the Museum of Fine Arts, Boston, at various times.

A copy, in miniature, is in the Bryan Collection, New York Historical Society.

Edward J. Moore, Boston, photo.

[*Illustrated*]

·(563)·

MRS. PEREZ MORTON

1759-1846

Philadelphia, c. 1802. Panel (s), 29½ x 24 inches. This portrait is very similar in pose to the one just described. A large white marble bust of Washington is introduced in the background at the left side of the picture, as expressing Mrs. Morton's acquaintance with and admiration for the *pater patriæ*. She is seated three-quarters left, in an armchair with the arm and back upholstered in red velvet, and her eyes directed to the spectator. She is wearing a dress of black velvet, with its low neck and short sleeves trimmed with white lace, a necklace of small pearls wound around her neck three times, and a bracelet of pearls on her left wrist, the bracelet being clasped by her right hand. Just below her hands is a portion of a table covered with two sheets of paper, upon which two books are seen. A black (or dark blue) curtain is draped across the right corner of the picture, behind the head. The background is dark brown, with a wine-colored curtain so draped as to show a shelf with books at the upper right. The position of Mrs. Morton's hands is different than in the previously described picture, and her

hair is more abundant, the curls piling high around her head and falling down upon her neck.

The picture came to the Reverend Joseph Hart Clinch, as did the previously mentioned picture, and at his death in 1884 it was inherited by his daughter Mary Josephine Clinch (1837–1905), wife of Benjamin Gerrish Gray of Halifax, Nova Scotia. At her death, it passed to her daughter, Miss Mary Griselda Gray of Halifax.

Edward J. Moore, Boston, photo.

[*Illustrated*]

·(564)·

MOSES LEVY MOSES

1753-1843

A YOUNGER brother of Isaac Moses who came over to America from Giessen, Germany, in 1759.

Philadelphia, c. 1800. Panel, 28¾ x 24 inches. Half-length, seated three-quarters to the right in an Empire armchair. In his left hand, which is only partly visible, he holds some papers, and his right arm and hand are thrown over the back of the chair. His eyes, which are directed to the spectator, are hazel, and his thin, curly hair and sidewhiskers are brown. He wears a very dark brown coat, a white neckcloth and ruffled shirt. A watch fob shows beneath his buttoned coat. The plain background is in tones of brown and olive.

This portrait was inherited by his niece, Rebecca Gratz Moses (1810–1890), wife of Jonathan Nathan of New York, who bequeathed it to her daughter, Miss Rachel Gratz Nathan of New York, the present owner.

Not listed in Mason.
Courtesy, Frick Art Reference-Library, New York City.

[*Illustrated*]

·(565)·

SOLOMON MOSES
1774-1857

A MERCHANT in New York. In 1806 he married Rachel (q.v.), daughter of Michael and Miriam (Simon) Gratz of Philadelphia.

Boston, 1806. Canvas, 28 x 24 inches. He is seated, three-quarters left, in a mahogany chair upholstered in blue-black, on the arm of which his left arm rests, with his hazel eyes directed to the spectator. His brown hair is brushed forward over his high forehead, and his sidewhiskers are curly. He wears a white neckcloth and ruffles, a white waistcoat, and high-collared black coat. The plain background is of dark brownish-gray tones.

His portrait was, in 1879, in the possession of his son, Horace Moses, of Philadelphia, and is now owned by Henry Joseph, Esq., of Montreal, Canada, a grandson of the subject.

REPRODUCED—
(Head only) in *The North American*, Philadelphia, December 1, 1912.
In half-tone, in *The Menorah Journal*, New York, February, 1925.

[*Illustrated*]

·(566)·

MRS. SOLOMON MOSES
1782-1823

RACHEL, a daughter of Michael and Miriam (Simon) Gratz of Philadelphia; she was noted for her blonde beauty. In 1806 she married Solomon Moses (q.v.), and was painted in Boston as a bride. She brought up a large family of children, but her life, compared with that of her better-known sister, Rebecca (1781-1869), was short and uneventful.

Boston, 1806. Canvas, 28 x 24 inches. She is shown half-length, seated, three-quarters right, with her hazel eyes directed to the spectator. Her reddish-gold hair

is dressed high, and parted, with long ringlets falling on her forehead and temples; a long curl falls over her left shoulder and breast. She wears a low-necked, short-sleeved, high-waisted white gown. A blue scarf has fallen from her shoulders, concealing her right forearm and entire left arm, exposing her left hand. Her left arm rests on a mahogany table, shown in the lower right corner. The plain background is of dark brownish-gray tones.

Her portrait was, in 1879, in the possession of her son, Horace Moses of Philadelphia, and is now owned by Henry Joseph, Esq., of Montreal, Canada, a grandson of the subject.

REPRODUCED (head only) in *The North American*, Philadelphia, December 1, 1912.

[*Illustrated*]

(567)

THOMAS MOTLEY

1781-1864

HE was a son of Thomas and Emma (Wait) Motley of Falmouth, now Portland, Maine, and with his brother Edward came to Boston in 1802 and started on a prosperous business career which lasted for many years. He married in Boston in 1807 Anna Lothrop (1785-1865), daughter of the Reverend John Lothrop (q.v.), for many years minister of the Second Church of Boston. Their married life extended over fifty-seven years, all of which were passed in Boston. They were the parents of the distinguished historian of the Dutch Republic.

Of Mr. Motley, Oliver Wendell Holmes says in his "Memoir of John Lothrop Motley," that he "was a man of decided character, social, vivacious, witty, a lover of books, and himself not unknown as a writer, being the author of one or more of the well-remembered 'Jack Downing' letters. . . . The story used to be current that in their younger days

Mr. Motley and his wife 'were the handsomest pair the town of Boston could show.'"

Boston, c. 1825. Canvas, 30 x 25 inches. This is an unfinished picture, but one of great charm, and shows a three-quarters view of the right side of the face. The thick hair is dark brown and the bushy eyebrows almost black, with dark brown eyes which look directly at the spectator. The complexion is fresh and brilliant. Only the head is finished, the rest of the canvas being covered with a "fog-colored" tone.

Stuart, when he had brought the picture to its present condition, cast it aside without Mr. Motley's knowledge and began another, which he carried to completion. After Stuart's death, when his effects were being sold at auction to help the payment of his debts, Isaac P. Davis of Boston, an intimate friend of Stuart and of Mr. Motley, was present at this auction and saw by chance this unfinished portrait of his friend. When it was put up for sale Mr. Davis bought, and shortly afterwards sold, it to Mr. Motley at the price it had brought at the auction. Not until then did Mr. Motley know of its existence. The tradition in the family is that while painting this portrait, Stuart asked Mr. Motley if he had any Scotch blood in his veins, and upon receiving a negative reply, Stuart exclaimed: "Well, I've a damned Scotchman *here*."

Mr. Motley gave the portrait in 1838 to his daughter, Emma Motley (1819–1889), at the time of her marriage to Samuel William Rodman (1814–1906) of Boston, and at her death it passed into the possession of her husband. At his death it was inherited by his daughter, Miss Emma Rodman of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 59.
At Copley Hall, Boston, in 1896.

[*Illustrated*]

·(568)·

THOMAS MOTLEY

1781-1864

Boston, c. 1825. Canvas (s), 27⅛ x 22¼ inches. This is an attractive picture painted in a low key. It shows a three-quarters view of the left side of the face, and

the head covered with a thick mass of curly dark brown hair, and short sidewhiskers. The deep-set eyes, which look directly at the spectator, are dark brown, and the bushy eyebrows are black. The head is thrown slightly forward and tilted slightly to the sitter's right. The complexion is ruddy and the face has the suggestion of a smile. Mr. Motley wears a white standing collar, white neckcloth and ruffles, and a high-collared black coat, over which is worn a dark maroon-colored overcoat with a high collar of brown fur. The background is of a very dark brown of even tone. (Vide the account of the preceding picture.)

Inherited at Mr. Motley's death by his widow; at her death in the following year it passed to their eldest son, Thomas Motley (1812–1895) of "Woodland Hill," Jamaica Plain, Massachusetts. It then became the property of his daughter, Miss Jane Lothrop Motley, of Chestnut Hill, Massachusetts.

The portrait has never been exhibited.
Reproduced, in half-tone, in "John Lothrop Motley and His Family," London, 1910.
Not listed in Mason.
Listed in Fielding, No. 95.

Two copies of this portrait, made about 1885 by Edgar Parker of Boston, are owned, respectively, by Mrs. Thomas Motley of Boston, the widow of Mr. Motley's grandson, and by Charles Motley Clark, Esq., of Boston, a great-grandson.

[*Illustrated*]

(569)

JOHN R. MURRAY

HE was a New York merchant.

Philadelphia, c. 1800. Canvas. Bust portrait, showing him turned half-way to the left, with his eyes directed toward the spectator. He has powdered hair and sidewhiskers, and is dressed in a dark coat, buttoned, white waistcoat and white neckcloth. His arms are folded and his right wrist shows, with a shirt ruffle. Plain dark background.

According to Mason, Mr. Murray was about twenty-seven years of age when his portrait was painted. It has always been considered an excellent likeness and in 1879 was owned by his son, John R. Murray of Mount Morris, New York.

·(570)·

MRS. JOHN MURRAY

1751-1820

JUDITH SARGENT, daughter of Winthrop and Judith (Sanders) Sargent of Gloucester, Massachusetts, and sister of General Winthrop Sargent (q.v.). She married, first, at Gloucester in 1769, John Stevens (1741-1786), and, second, at Salem in 1788, John Murray (1741-1815). Mr. John Murray was the founder of Universalism in America. Of Mrs. Murray, her cousin Lucius Manlius Sargent, who was thirty-five years her junior, wrote in his unpublished journal: "She was a most kind, affectionate, and excellent lady. I always called her Aunt Murray, and while there was a symbal in the locker I got it. Her buckwheat cakes and her symbals were incomparable. She wrote poetry by the acre, but not to compare with the symbals." Her only daughter was Julia Maria Murray (q.v.).

Boston, c. 1806. Canvas, c. 37 x 32 inches. A three-quarter length portrait, showing her seated, half-way to the right, in a carved and upholstered armchair. Her eyes are directed at the spectator and over her dark hair, which is arranged in ringlets on her forehead, she wears a lace scarf which falls over her shoulders, into her lap and over the arm of the chair. Her dress is short-sleeved, cut in V-shape at the neck and trimmed with ruffles. Her hands are crossed in her lap. The background consists of a curtain, draped back at the right and revealing a cloudy sky.

The portrait is owned by a descendant, Mrs. William Wilton Phipps of London, England.

[*Illustrated*]

·(571)·

MISS JULIA MARIA MURRAY

1791-1822

JULIA MARIA MURRAY was the only daughter of Reverend John and Judith (Sargent) Murray (q.v.) of Gloucester, Massachusetts. She married in Boston, 1812, Adam Lewis Bingaman (1795-1869) of Natchez, Mississippi, son of Adam Bingaman, a wealthy planter. Adam Lewis Bingaman graduated from Harvard College in 1812 and became a successful cotton planter in Adams County, Mississippi, a leading politician and a famous turfman. They had a daughter and a son.

Boston, c. 1806. Canvas, 37 x 32¾ inches. A half-length portrait, with her figure three-quarters and her head half-way to the left. Her soft hazel eyes are directed at the spectator. She is seated in a gilded armchair upholstered in old rose. Her low-neck gown is white, with short puffed sleeves, and a ruching of lace at the neck. Draped around her body is a robin's-egg blue scarf, which partially conceals her left arm. Both hands are holding sheets of music. Her hair is reddish-brown, dressed very simply with a curl on either temple. At the extreme right of the background a stone wall may be seen. A draped brownish-red curtain reveals, at the left, a column on a parapet and a view of a sunset sky.

This portrait was owned by Mary Duncan Butler Duncan (1861–1922), wife of Paul Dana, Esq., of New York, and daughter-in-law of Charles Anderson Dana. She left it to her daughter, Janet Percy Dana, wife of Warfield T. Longcope, Esq., of Baltimore, Maryland.

REPRODUCED, in photogravure, in "Epes Sargent of Gloucester, and His Descendants," by Emma Worcester Sargent and Charles Sprague Sargent, 1923, facing page 54.

[*Illustrated*]

·(572)·

MOSES MYERS

A PROMINENT Jewish merchant of Norfolk, Virginia, who became one of its wealthy citizens and built the fine brick house on Freemason Street in which his picture and that of his wife still hang. He married Eliza Judd (q.v.).

Boston, c. 1808. Panel, 33 x 26¼ inches. Half-length, seated three-quarters right, in gilded Empire armchair upholstered in crimson velvet, at a table covered with a crimson cloth, on which his right hand, holding an open letter, rests. A packet of letters and one closed letter also lie on the table. Powdered hair and short sidewhiskers, dark eyebrows and dark brown eyes to spectator. He wears a white neckcloth, tie, and shirt frills, and his white waistcoat shows above the lapels of the high-collared black coat. The plain background is of greenish-brown.

Owned by Barton Myers, Esq., of Norfolk, Virginia.

This is probably the portrait listed, but not described, in Mason, page 223, as of "Mr. Mieres."

·(573)·

MRS. MOSES MYERS

SHE was Eliza Judd, or Judah, of Montreal, Canada, and married Moses Myers (q.v.) of Norfolk, Virginia.

Boston, c. 1808. Panel, 33 x 26¼ inches. Half-length, three-quarters left, seated in Empire armchair with gilded wooden frame, upholstered in crimson velvet, a white turban on her head with reddish-brown curls showing underneath on her forehead; blue eyes to spectator. She wears a low-necked, high-waisted dress, with Empire sleeves. A white lace shawl falls from her right shoulder onto the right arm, concealing all but the hand, and reappears at her left elbow, where it lies across the arms of the chair. The hands are crossed on the lap. The background is plain, and of warm browns.

Owned by Barton Myers, Esq., of Norfolk, Virginia.

This is probably the portrait listed, but not described, in Mason, page 223, as of "Mrs. Mieres."

·(574)·

SAMUEL MYERS

1755-1836

HE was a son of Myer Myers, a noted silversmith and banker of New York City. He became a merchant in Petersburg, Virginia, and married in Boston, in 1796, Judith Hays of Boston. At the time of the British occupation of New York, the Myers family removed to Connecticut, and later Samuel Myers went to Holland. After the Revolution he returned to this country and settled in Virginia.

Boston, c. 1810. Panel (s), 27½ x 22½ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator, and his complexion highly colored. His head is bald with curly iron-gray hair on temples and falling over ear and on neck behind; he wears a high-collared black coat, white neckcloth and collar, and a ruffled shirt. A deep-red curtain fills the left half of the background, the right half being a plain warm brown.

Inherited by his son Gustavus A. Myers, then by William Barksdale Myers (grandson), from whom it passed in 1903 to the present owner, his great-granddaughter, Mrs. John Hill Morgan of New York City.

EXHIBITED—
At the Museum of Fine Arts, Boston, in 1880.
At the Exhibition of Early American Paintings at the Brooklyn Museum, February 3 to March 12, 1917, No. 98.
At the Brooklyn Museum, 1919.

REPRODUCED, in half-tone, in the catalogue of the Brooklyn Museum exhibition, 1917, facing page 90.
Not listed in Mason.
A copy, possibly by Jane Stuart, is owned by the subject's great-granddaughter, Mrs. Richard Frothingham O'Neil, of Boston.

[*Illustrated*]

·(575)·

FRANCIS NEWDIGATE
1751-1835

A SON of William and Millicent (Newdigate) Parker of Salford Priors, County Warwick. In 1762 he assumed, by royal license, his mother's name of Newdigate. He married in 1773 Frances (died 1809), eldest daughter of Ralph Sneyd, Esq., of Keele, County Stafford.

Owned by Miss Lucia Charlotte Susan Newdigate of Arbury, Nuneaton, Warwickshire. (This information was given to the late Charles Henry Hart by the late John Lane of London, but I have not been able to verify the correctness of the attribution to Gilbert Stuart.)

Not listed in Mason.

·(576)·

EDWARD NEWTON

Owned in 1880 by Edward Newton Perkins of Jamaica Plain, Massachusetts.

·(577)·

WILSON CARY NICHOLAS
1761-1820

A SON of the Virginian statesman, Robert Carter Nicholas. He was born in Hanover, Virginia, and graduated at William and Mary College. He was an officer in the Revolutionary Army and commanded Washington's life-guard until it was disbanded in 1783. He was a member of the convention that ratified the Constitution of the United States;

United States Senator, 1800-04; Collector of the Ports of Norfolk and Portsmouth, 1804-07; member of Congress, 1807-09, and Governor of Virginia, 1814-17. He married Margaret, daughter of John Smith of Baltimore, Maryland, and a sister of General Samuel Smith (q.v.). Henry S. Randall in his "Life of Jefferson," says of him and his brothers: "No Virginian family contributed more to Mr. Jefferson's personal success than the powerful family of the Nicholases—powerful in talents, powerful in probity, powerful in their numbers and union."

Washington, c. 1805. Canvas. Bust portrait, showing him turned three-quarters to the left, with his blue eyes directed to the spectator. His gray wavy hair is rather thin at the top. He wears a black coat with a brown fur collar, a white neckcloth and ruffle. A dark red curtain is draped in the background, showing a blue sky and clouds at lower left.

Owned by a great-great-granddaughter, Mrs. Leonard Hewett, of Louisville, Kentucky.

A copy is owned by another descendant, Miss M. C. Carter of "Redlands," Albemarle County, Virginia.

Another portrait is owned by Mrs. Howard G. Davids, of Richmond, Virginia, and claimed to be an original. It is, however, in poor condition and has been so much repainted that it is impossible to tell whether it is by Stuart or a copy. A copy of this picture, made by W. L. Shepard of Richmond, is in the State Library, Richmond. Both of these portraits are on canvas.

[*Illustrated*]

(578)

WILSON CARY NICHOLAS
1761-1820

Washington, c. 1805. Canvas, 30x25 inches. A replica of the preceding portrait.

Owned, in 1880, by J. Louis Smith of Harmony Village, Middlesex County, Virginia, a grandson of the subject. It was then purchased by Joseph Wright (1841–1914) of Philadelphia, Pennsylvania, and at his death passed to his daughter, Mrs. John S. Mucklé of Philadelphia, the present owner.

·(579)·

MRS. CHARLES COLTON NICHOLS

1788-1865

SHE was Johanna ("Joanna" in the "Boston Town Records") Snowden of Boston. She married there, in December, 1808, Charles Colton Nichols.

Boston, c. 1827–8. Canvas, oval (s), 26⅜ x 21⅜ inches. Bust, three-quarters left, brown eyes to spectator; brown hair, parted on forehead, and in curls covering ears; white turban trimmed with white satin ribbons and a brooch in front, of topaz surrounded with seed pearls; black silk dress with V-shaped neck trimmed with white muslin; a red India shawl on right shoulder, reappears at her left. Plain neutral background. Face only is by Stuart, all the remainder being painted by Jane Stuart.

Bequeathed by Mrs. Nichols to her daughter Mrs. Joanna Brown, and by her to Mrs. Harry W. Watrous, New York City, a granddaughter of Mrs. Nichols. At the death of Mrs. Watrous it passed to her husband, the present owner.

Not listed in Mason. Stephen G. Cleveland, photo.

[*Illustrated*]

·(580)·

MRS. WILLIAM NICHOLS

1760-1808

MARGARET HILLEGAS was a daughter of Michael and Henrietta (Boude) Hillegas. Her father was the first Treasurer of the United States from 1774 to 1789. She married, January 24, 1793, at Bristol, Pennsylvania, William Nichols (1754-1801), who had been a Captain in the Continental Army, a member of the troop of Philadelphia

Light Horse, and at the time Clerk of the Orphans' Court. Mr. and Mrs. Nichols lived for many years at 117 Sassafras Street, Philadelphia.

Philadelphia, 1795. Ivory, 2⅝ x 2 inches. Oval miniature. Bust, three-quarters to the left, with dark blue eyes to the spectator. Her complexion is fair and her light reddish-brown hair is dressed in tight curls all over her head, with long curly strands falling over her shoulders. A lavender ribbon is seen amid the curls. She wears a white dress with a low-cut neck partially filled in with white lace and lavender sash. Plain light blue and gray background.

This miniature is owned by John Hill Morgan, Esq., of New York City, who gives his opinion on it as follows:

"This miniature was by family tradition attributed to Stuart, a great-granddaughter writing me that she had heard her grandmother, a daughter of Margaret Hillegas, so state. Stuart painted few miniatures. He is said by Hart to have painted one of General Knox, to teach Sarah Goodrich how to paint his (Stuart's) miniature. There are two in the possession of a ducal family in England; two of Princess Charlotte of Wales were in the Guelph Exhibition of 1891 (Strickland's Dictionary of Irish Artists, page 412); and one in oil, of John Henderson, the actor, sold at the Wellesley sale, is signed. Stuart wrote his uncle and patron, Joseph Anthony (1794), that he was coming to Philadelphia to finish his, Anthony's, portrait. He did so, and about the same time painted the portraits of Judge Joseph Anthony, Jr., and his wife (Henrietta Hillegas), now in the Metropolitan Museum. The tradition was that he painted the miniatures of her sister Margaret and her husband, William Nichols, at the same time. A comparison of the portraits of the two sisters will bear this out, as the costumes and hair arrangement are almost identical and the brush work is similar. The enlargement of the miniature of Mrs. Nichols shows an entirely different technique from that employed by any artist painting in miniature in America at the time. In the face the shadows are made by lines and not in stipple. The face, hair and gown are drawn in broad, strong strokes; those of a portrait painter and not of a miniaturist. The lines around the eyes are typically those of Stuart. The late Lawrence Park wrote concerning this miniature, that it looked to him like 'just the sort of thing that Stuart would do, and of course the connection of the subject with Stuart, the fact that he painted her sister and brother-in-law, all strongly point to Stuart as the author.'"

Mrs. Nichols bequeathed this miniature to her son, Francis, by her will dated

June 25, 1808. (See "Michael Hillegas and his descendants," Whitney, 1891, page 105.) This son, Francis Boude Nichols, was a midshipman on the 'Chesapeake' under Lawrence and was wounded in the engagement with the 'Shannon.' He left it to his daughter, Mary Kean Nichols, who married Alfred Lawton. It descended to their daughter, Emma St. Clair Lawton De Raismes.

[*Illustrated*]

·(581)·

PHILIP NICKLIN

1759-1806

PHILIP NICKLIN was a native of Staffordshire, England, who came to Philadelphia and entered mercantile life. He was Treasurer of the Society of the Sons of St. George from 1797 to 1799 and its Vice-president from 1799 to 1806. In 1793 he married Julianna Chew (q.v.).

Philadelphia, c. 1795. Canvas, 30x24 inches. A bust portrait, turned half-way to the right, with his blue eyes directed to the spectator. His powdered hair is tied in a queue bow. He wears a dark blue velvet coat, a white waistcoat, neckcloth and ruffled shirt. The plain background is dark maroon, shaded to a red around the head.

This portrait was inherited by his widow (q.v.), who bequeathed it, together with her own portrait by Stuart, to her daughter, Mrs. George Mifflin Dallas, from whom they passed to her daughter Charlotte, wife of Carl Morrell of Philadelphia. Mrs. Morrell left them to her sister, Susan Dallas, from whom the portrait of Philip Nicklin passed to Mary Dixon, wife of Russell Thayer, Esq., of Philadelphia, a great-granddaughter of the subject.

EXHIBITED at "Loan Exhibition of Historical Portraits," Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.
C. S. Bradford, photo., copyright.

[*Illustrated*]

·(582)·

MRS. PHILIP NICKLIN

1765-1845

JULIANNA, daughter of Chief-Justice Benjamin and Elizabeth (Oswald) Chew of Philadelphia. In 1793 she married Philip Nicklin (q.v.).

Philadelphia, c. 1795. Canvas, 30x24 inches. Half-length, turned three-quarters to the left, with her deep blue eyes directed to the spectator. She is seated in a carved armchair upholstered in red velvet, wearing a white muslin dress, the low neck of which is finished with a ruffle of tulle edged with lace, and the short puffed sleeves gathered into a band trimmed with beads or pearls, and a blue sash. Her luxuriant hair is powdered; she wears pearl earrings and around her neck is a gold necklace set with pearls; also a pearl cross hanging from a gold chain. Her arms are crossed in her lap and in her left hand she holds a book with her index finger among its leaves. A curtain with a tassel is draped in the background, revealing at the left the base of a column and a cloud-flecked sky.

This portrait was inherited by her daughter, Mrs. George Mifflin Dallas, from whom it passed to her daughter, Charlotte Dallas, wife of Carl Morrell of West Philadelphia, who bequeathed it to her sister, Susan Dallas, who left it to the present owner, Harriet Dixon, wife of A. E. Newbold, Esq., of Philadelphia, a great-granddaughter of Mrs. Philip Nicklin.

EXHIBITED at the "Loan Exhibition of Historical Portraits" December 1, 1887, to January 15, 1888, held at the Pennsylvania Academy of the Fine Arts, Philadelphia.

ETCHED by Stephen J. Ferris for "The American Art Review," Boston, 1880, Vol. I, facing page 484.

[*Illustrated*]

·(583)·

HENRY NICOLS

1746-1831

HE was a gentleman of great refinement, and noted for his hospitality at his mansion on the Eastern shore of Maryland. It is related of him that in 1799 (there must be an error in the date, for Stuart was not then in Boston) he determined to have his portrait painted by Stuart, and to this end, attended by his body-servant, he drove from Baltimore to Boston in his own carriage, giving three weeks to the journey. Stuart rewarded his enthusiasm by painting a remarkably fine head of him." (Mason, page 232.)

Boston, c. 1810. Canvas (s), 28 x 24 inches. He is shown seated three-quarters left, bust, with his gray eyes directed to the spectator. His complexion is ruddy, and he wears a black coat with brass buttons, a white neckcloth and ruffles. His hair is gray, and his hands are not shown.

The portrait was bought in 1907 by George H. Story of New York from Mrs. Troup of Baltimore and was sold by him to the Carnegie Institute, Department of Fine Arts, Pittsburgh, Pennsylvania, in March, 1914.

EXHIBITED at the "Exhibition of Early American Portraits," Carnegie Institute, Pittsburgh, January 20 to March 8, 1925, No. 31.

REPRODUCED—
In half-tone, in "American Pictures and their Painters," by Lorinda M. Bryant, 1920, facing page 36.
In half-tone, in *Art and Archæology*, December, 1922, page 298.
A copy, by Rembrandt Peale, is owned by Alan Smith, Esq., of Baltimore, Maryland.

[*Illustrated*]

·(584)·

COLONEL JOHN NIXON

1735-1808

JOHN NIXON was a son of Richard and Sarah (Bowles) Nixon of Philadelphia. He became a prominent shipping merchant of Philadelphia, was Port Warden in 1766; on Committee of Correspondence in 1774; Deputy to General Conference of Province, July, 1774; Member of Committee of Safety, 1775-1776. For the first time, July 8, 1776, he read and publicly proclaimed to the people, the Declaration of Independence. He commanded the Associators at Princeton in January, 1777, and at Valley Forge in 1778. He was the first Director of the Bank of Pennsylvania in 1780, and president of the Bank of North America from 1792 to 1808. In 1765 he married Elizabeth Davis (died 1795).

Philadelphia, c. 1800. Canvas, 29 x 24 inches. A bust portrait, turned half-way to the left, with his hazel eyes directed to the spectator. His white hair is tied in a queue bow and his complexion is ruddy. He wears a dark brown coat with large gilt buttons, a waistcoat of the same color with smaller gilt buttons, a white neckcloth and *jabot*. The plain background is dark reddish-brown at the top, shaded down to a glowing red at the bottom.

This portrait was inherited by his grandson, Henry Crammond, who, in 1887, bequeathed it to the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at the "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, from December 1, 1887, to January 15, 1888.

ETCHED by H. B. Hall, 1877.

[*Illustrated*]

·(585)·

CHARLES, EARL OF NORMANTON
1736-1809

CHARLES AGAR, son of Henry Agar, M.P. In 1763 he was appointed chaplain to the third Duke of Northumberland. He married, in 1776, Jane Benson (q.v.). He became dean of Kilmore and Cloyne, and in 1779 archbishop of Cashel and raised in 1801 to be archbishop of Dublin and primate of Ireland. In 1795 he was created Baron Somerton in the peerage of Ireland, Viscount Somerton in 1800, and in 1809, first Earl of Normanton.

Dublin, c. 1790. Canvas. Half-length, turned three-quarters to the right, with his eyes directed to the spectator. He wears a bishop's surplice and ministerial bands, and a white wig. The dark background is plain.

His portrait descended through the family to the present Earl of Normanton, Somerley, Ringwood, Hants.

ENGRAVED, in mezzotint, by William Say, 1803, 9 x 7 inches.

Not listed in Mason.
Listed in Strickland.

[*Illustrated*]

·(586)·

JANE, COUNTESS OF NORMANTON
Died 1826

JANE BENSON, daughter of William Benson of County Down, Ireland, married in 1776 Reverend Charles Agar (q.v.), who in 1795 became Baron Somerton in the peerage of Ireland, and in 1806 first Earl of Normanton.

Canvas, 29 x 24 inches.

Owned by the Earl of Normanton, Somerley, Ringwood, Hants, England.

Not listed in Mason.

Listed in Strickland as by Stuart.

(587)

DUKE OF NORTHUMBERLAND
1742-1817

HUGH PERCY, second Duke of Northumberland, succeeded his father in 1786. He married, first, in 1764, Anne, daughter of John, Earl of Bute, which marriage produced no issue, and was dissolved by act of Parliament in 1779; and secondly, in 1779, Frances-Julia, third daughter of Peter Burrell, of Beckenham, Kent. In 1775, as Earl Percy, he was in command of the first brigade in Boston during the Revolution and marched to Lexington in April, 1775.

A whole-length portrait, the whereabouts of which is not known. When engraved by Charles Turner in 1804, it was owned by Alexander Davison (1750–1829) of Quebec, where he was a member of the Quebec Council, a government contractor, and of the firm of Davison & Lees. He was a lifelong friend, prize agent and art collector for Lord Nelson. In 1806 he was "of St. James Square," London (see "Farington Diary," London, 1924, Vol. III, page 295).

ENGRAVED—

In mezzotint, by Charles Turner, "from an original Picture in the possession of Alexander Davison, Esq.," published at London, November 18, 1804, by C. Andrews, No. 7 Charing Cross. 17¼ x 13$\frac{13}{16}$ inches. This engraving is said to have been taken from a whole-length portrait by Stuart, the mezzotint itself being only a bust portrait, turned three-quarters to the left.

In stipple, by E. Scriven, for "Le Beau Monde," 1808, bust, to left, octagon, with ornaments.

(588)

DUKE OF NORTHUMBERLAND
1742-1817

London, c. 1785. Canvas, c. 30 x 25 inches. A bust portrait, showing him turned three-quarters to the right, and looking at the spectator. He wears a different uniform than in the previously mentioned picture, a light waistcoat, white neckcloth

and *jabot*. His powdered hair (or wig) is tied with a black queue ribbon and worn in rolls over his ears. Plain, dark background, lighter around the head.

This portrait has been in the possession of the family ever since it was painted and is now in the London house of the present Duke of Northumberland.

Courtesy, the Duke of Northumberland.

[*Illustrated*]

·(589)·

OGDEN

Mason lists this name, without giving particulars. (Could there be a connection between this portrait and the one supposed to be of Charles Lee?)

·(590)·

JAMES OGILVY

Died 1811

JAMES OGILVY, a native of Scotland, married at Brussels, Belgium, Christine, daughter of Joseph, Count Murray of Milgrin, who died in 1813. (Count Murray was probably an exiled Jacobite.) He was not married when he visited New York in 1806, for he wanted to marry Staats Dyckman's widow. Ogilvy died in Dresden, Germany.

Panel, 28 x 22½ inches. Bust portrait, turned half-way to the left. His gray-blue eyes are directed at the spectator, his complexion is fair and his curly hair and sidewhiskers are dark brown. He wears a dark coat and white stock. The background is very dark, lightening to red around his head and above his right shoulder.

The following history has been handed down in the Dyckman family: "Painted by Stuart c. 1794 in New York for Ogilvy's friend and patron Staats Morris Dyckman of 'Boscobel,' King's Ferry (now Cruger's-on-the-Hudson) New York.

Ogilvy became a successful music teacher in New York. Dyckman died in 1806, and the family had no further word from Ogilvy, who is said to have become seventh Earl of Finlater and fourth Earl of Seafield, and died without issue in 1811." The portrait is mentioned as by Stuart in Bolton's "History of Westchester County," page 180, in the description of Mr. Dyckman's home "Boscobel."

This history seems to have discrepancies. The writer cannot find that any Earl of Finlater or Seafield corresponds, and the portrait looks as if it were painted by Stuart as late as 1810–12.

Owned in 1918 by Dyckman's great-granddaughter, Elizabeth Dyckman Corne Cruger of Cruger's-on-the-Hudson, who sold it to the Albright Art Gallery of Buffalo, New York.

REPRODUCED, in half-tone, in *Academy Notes*, Buffalo, July–December, 1922, page 74.

[*Illustrated*]

(591)

EBENEZER OLIVER
1752-1826

HE was warden of Kings Chapel from 1796 to his death, and senior warden for twenty-eight years. A clock which he gave to this church is still there, also a christening basin which he presented in 1798. He married in 1776 Susannah Johonnot (q.v.) of Boston.

Boston, c. 1815. Panel (s), 27⅞ x 22¾ inches. He is shown half-length, three-quarters right, with his dark gray eyes directed to the spectator. His complexion is fresh, and his face expresses gentleness and refinement. His powdered hair is tied with a black string bow, and he wears a blackish-brown coat, buttoned, with a white neckcloth and frilled shirt. In the background at the left is a brownish-gray pilaster, the remainder of the background being covered with a warm red curtain.

His portrait is owned by Francis Johonnot Oliver Alsop, Esq., of East Milton, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 44.

[*Illustrated*]

·(592)·

MRS. EBENEZER OLIVER

1755-1839

SHE was Susannah Johonnot, daughter of Francis and Mary Johonnot of Boston, and married at Boston, in 1776, Ebenezer Oliver (q.v.).

Boston, c. 1815. Panel, 28 x 22½ inches. She is shown life-size, half-length, three-quarters left, with her gray-blue eyes directed to the spectator. Her complexion is fresh, and her hair is curly and reddish-brown. A white lace mantilla is thrown over her head and falls over her right shoulder and right breast. She wears a high-waisted, low-necked white satin dress, with a yoke of white lace, and a starched white lace ruff in three rolls about the neck. A rich red curtain is folded back at the lower left corner of the picture, showing a background of plain grayish-green.

Her portrait is owned by Francis Johonnot Oliver Alsop, Esq., of East Milton, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 45.

[*Illustrated*]

·(593)·

JOHN OLIVER

According to Mason this portrait, "a florid one," was owned in 1879 by his niece, Miss Emily O. Gibbes of Newport, Rhode Island.

·(594)·

ROBERT OLIVER

A BROTHER of John Oliver (q.v.). Both made their home in Baltimore, Maryland.

According to Mason, owned in 1879 by his niece, Mrs. Edwin A. Post of New York.

·(595)·

COUNTESS OF ORMONDE

About 1753-1830

FRANCES SUSAN ELIZABETH WANDESFORDE, daughter of John, Earl of Wandesforde, by his wife Agnes Elizabeth, daughter and heir of John Southwell, of Enniscouch. She married in 1769 John Butler (1740-1795) who in 1791 became seventeenth Earl of Ormonde. Their eldest son, Walter (1770-1820), succeeded his father as eighteenth Earl of Ormonde.

According to Mason, who calls her erroneously Lady Ormand, Stuart painted her portrait in Ireland.

·(596)·

WILLIAM ORNE

1751-1815

WILLIAM ORNE was a very successful East India merchant of Salem, Massachusetts.

Boston, c. 1806. Panel, 26 x 20½ inches. A bust portrait, showing him turned three-quarters to the right, with his eyes directed to the spectator. His hair is gray and his eyes are blue. He wears a black coat and upstanding white collar.

The portrait was inherited by his son, Samuel Orne, who left it to his son, William Wetmore Orne (1811–1882) of Springfield, Massachusetts. It then passed to his widow.

A copy, by Charles Osgood, was presented by Judge Daniel Appleton White of Salem to the Essex Institute at Salem, Massachusetts. This copy is reproduced in heliotype in Osgood & Batchelder's "Historical Sketch of Salem," 1879, facing page 130.

·(597)·

GEORGE ALEXANDER OTIS

1781-1863

HE was a son of Ephraim and Sarah (Harris) Otis of Scituate, Massachusetts, and a nephew of Mrs. Abiel Smith (q.v.) and Mrs. Barney Smith (q.v.). He married in 1802 his first cousin, Lucinda Smith (q.v.). They lived in Boston and he translated a number of works from the Italian, among them Botta's "History of the War of American Independence."

Boston, 1809. Panel (s), 27 x 22 inches. He is shown life-size, bust, three-quarters right, with his dark brown eyes to the spectator. His black hair is curly

and his complexion dark. His face strongly suggests the classic Greek type. He wears a white neckcloth tied in a bow under his chin. A black coat completes his costume, and the plain background is of deep neutral red.

Inherited by his widow, the portrait passed at her death in 1865 to their daughter, Sarah Henrietta Otis (1809–1882), wife of Andrew Henry Ernst of Cincinnati, Ohio, who gave it in 1880 to her son, Captain, afterwards Major-General, Oswald Herbert Ernst of Washington, District of Columbia.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 93.

At the Corcoran Gallery of Art, Washington, in the winter of 1898–1899, and from 1901 to 1903.

[*Illustrated*]

(598)

MRS. GEORGE ALEXANDER OTIS

1784-1865

LUCINDA SMITH, a daughter of Barney (q.v.) and Ann (Otis) (q.v.) Smith of Boston, sister of Mrs. Jonathan Russell (q.v.) and Henry Barney Smith (q.v.), and niece of Abiel Smith (q.v.). In 1802 she married George Alexander Otis (q.v.).

Boston, 1809. Panel, 28 x 22½ inches. Half-length, seated, three-quarters to the left, on a sofa of ebony with gold relief, upholstered in red. With the exception of a few dark auburn curls on her forehead and temples, her hair is almost entirely concealed by a white lace scarf exquisitely painted, worn turban fashion, which falls to her right shoulder and is draped over her right arm; the scarf is again seen across her right forearm coming from behind her as she sits resting her right arm on the side of the sofa. Her soft gray eyes are directed to the spectator. Her dress is of black velvet with a square neck trimmed with a white filmy edging and short sleeves.

It is interesting to note that the sofa on which Mrs. George Alexander Otis was

seated when Stuart painted her portrait has stood beneath her portrait ever since it was painted, having come down with the portrait through four generations.

This portrait was bequeathed to her daughter Lucinda, wife of Thorndyke Jameson, who, in turn, bequeathed it to her daughter Aimee, wife of Gordon Amory, who left it to her cousin, the present owner, Roger Ernst, Esq., of Cambridge, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 94.

[*Illustrated*]

·(599)·

HARRISON GRAY OTIS

1765-1848

HE was a son of Samuel Alleyne Otis (q.v.) and his wife, Elizabeth (Gray) Otis, of Boston. He was a graduate of Harvard College in 1783, and in 1790 he married Sally Foster (q.v.) of Boston. He represented Massachusetts in Congress and the Senate, but his popularity was diminished by the prominent part which he took in the Hartford Convention in 1814.

Boston, 1809. Panel, 32 x 26 inches. Half-length, life-size, seated half-way to right in a gilt Empire armchair, with his head only slightly to the right and his blue eyes directed to the spectator. His hair and short sidewhiskers are dark brown and his complexion is ruddy. He wears a loose white neckcloth tied in a bow and a frilled shirt. His black coat, open in front, is trimmed with collar and cuffs of sable. The chair is upholstered in red. His right arm rests on the arm of the chair, and the hand holds a book, bound in calf with yellow-edged pages, into which his index finger is thrust. Near his left arm is a table with red cover, upon which are a small inkstand with upright quill-pen, some papers, and a leather-bound volume with a light red title label. The background is plain, and of grayish-brown tones.

His portrait was inherited by his son-in-law, George William Lyman (1787–

1880) of Boston, and then passed to his son, George Theodore Lyman of Bellport, Long Island, and from him jointly to his two daughters, Elizabeth Gray Lyman (Mrs. Albert A. H. Meredith) of Milton, Massachusetts, and Alice Lyman (Mrs. William Platt Pepper) of Philadelphia. This portrait has been deposited, with that of Mrs. Otis, in the Boston Museum of Fine Arts, for some years (since August 9, 1908), and occasionally exhibited.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 11.
At the Museum of Fine Arts in Boston in 1880.

ENGRAVED on wood by Kilburn for Winsor's "Memorial History of Boston," 1881, Vol. III, page 235.

[*Illustrated*]

·(600)·

MRS. HARRISON GRAY OTIS

1770-1836

SHE was Sally, daughter of William and Grace (Spear) Foster of Boston. She married, in 1790, Harrison Gray Otis (q.v.).

Boston, c. 1809. Panel, 32 x 26 inches. Half-length, life-size, seated in an Empire armchair, upholstered in blue damask, her body turned three-quarters left, her head nearly three-quarters, and her brown eyes directed to the spectator. Her brown hair is parted with small curls on the forehead and in front of the ears and done high on her head, with a small jeweled pin showing. She wears a simple white muslin dress, low-necked, high-waisted, and with very short, slightly puffed sleeves. Her waist is confined by a narrow white girdle fastened in front with an oval gold pin. Over her right shoulder is a light reddish-brown India shawl with embroidered design, which falls upon her lap, and surrounding her, appears behind her left arm and lies upon the chair arm. About the upper left arm is a chased gold amulet. She sits with her body slightly inclined forward, with her hands lying lightly clasped in her lap. The background is of dark tones of greenish-browns and grays. A close inspection of the background shows indistinctly the head of a

child which has been painted out. In addition to this visible evidence, there is documentary evidence that when first painted Mrs. Otis was shown holding her son, Alleyne Otis (1807–1873), in her arms. This evidence is given by a letter written by Mrs. Charles Davis of Boston to her mother, Mrs. Benjamin Bussey, under date of October 13, 1809, referring to a visit which she had made a few days before to Stuart's studio. "Mrs. Otis's picture is as perfect as it can be. She is taken with her younger son in her arms and a most beautiful one it is. I asked Mr. Stuart how it was possible to get a correct likeness of children, who are always in motion. 'I shoot flying,' was the answer." Of this picture Mr. Charles Henry Hart wrote: "Its dignified and graceful pose and its delicate and pure color make it one of the painter's great achievements."

Her portrait was inherited by her son-in-law, George William Lyman (1787–1880) of Boston, and then passed to his son, George Theodore Lyman of Bellport, Long Island, and from him jointly to his two daughters, Elizabeth Gray Lyman (Mrs. Albert A. H. Meredith) of Milton, Massachusetts, and Alice Lyman (Mrs. William Platt Pepper) of Philadelphia. This portrait has been deposited, with that of Mr. Otis, in the Boston Museum of Fine Arts, for some years (since August 9, 1908), and occasionally exhibited.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 12.
ENGRAVED on wood by Henry Wolf, in the *Century Magazine*, 1899, Vol. XXXVII, page 25.
ETCHED by S. A. Schoff.

[*Illustrated*]

·(601)·

SAMUEL ALLEYNE OTIS

1740-1814

HE was a son of James and Mary (Alleyne) Otis of Barnstable, Massachusetts, and a younger brother of James Otis the orator. He was a graduate of Harvard College in the class of 1759 and became a merchant in Boston, and at the organization of the Federal Government of

the United States he was chosen Secretary of the Senate, and held this position until his death. He married in 1764 Elizabeth Gray of Boston. Mrs. Otis was painted by Copley.

Boston, 1809. Panel (s), 27½ x 22½ inches. Life-size, bust, three-quarters left, with his dark blue eyes to spectator. His hair, thin and white, is tied with a black queue bow. His complexion is florid and his expression genial. He wears a white neckcloth with a frilled shirt, and a waistcoat with a crimson edge showing inside of the partially unbuttoned high-collared black coat. The background is warm and shows a dark red curtain at the left side.

The portrait was inherited by his son Harrison Gray Otis (1765–1848) of Boston, and then by his son James William Otis of New York City, from whom it passed to his widow, who died in 1888, when it was inherited by her grandson, Harrison Gray Otis (1856–1915) of Boston. At his death it was inherited by his son, William Otis, Esq., of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 36.
At the Museum of Fine Arts, Boston.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 45.

[*Illustrated*]

·(602)·

ROBERT TREAT PAINE, JUNIOR

1773-1811

HE was originally named Thomas and was a son of Thomas Paine.

ENGRAVED, in stipple, vignette, by Elkanah Tisdale, 1812. This engraving shows head and shoulders, turned three-quarters to the left, with his eyes directed at the spectator. He has a protruding underlip and his hair is brushed toward his forehead and temples, and tied with a narrow queue ribbon. He is dressed in a high-collared coat and white stock.

·(603)·

MRS. WILLIAM LAMBE PALMER
1779-1852

AUGUSTA GRENVILLE TEMPLE was a daughter of Sir John (q.v.) and Elizabeth (Bowdoin) Temple (q.v.) of Boston and New York. In 1797 she married Captain William Lambe Palmer of the 18th Light Dragoons, British Army.

Boston, c. 1806. Panel, 29x24 inches. The half-length portrait shows her seated in an armchair upholstered in brocade, turned half-way to the left, with her dark eyes directed at the spectator. Her dark hair is arranged in ringlets over her forehead and temples and partly covered by a lace headdress which falls down to her neck. She wears a dark dress, the low, square-cut neck of which is trimmed with lace. Her left arm rests on the arm of the chair and with her left hand she lightly grasps an India shawl which is draped over her right shoulder, completely concealing her right arm, and coming around to her left elbow. The plain background is dark. (Description from an old photograph in the possession of Doctor Frederick Prime of Huntington and Shelter Island, New York.)

This portrait was owned by her granddaughter, Miss Cornelia Prime of Huntington, Long Island, New York, at whose death in 1924 it was inherited by distant relations in Rehan, Ireland.

Not listed in Mason.

·(604)·

DANIEL PINCKNEY PARKER
1781-1850

This portrait was owned, in 1879, by the Estate of Edmund Quincy of Dedham, Massachusetts. [Daniel Pinckney Parker's daughter, Lucilla Pinckney Parker (1810–1860), married, in 1833, Edmund Quincy.]

EXHIBITED at the Exhibition of Stuart's Portraits, Boston, 1828, No. 99.

·(605)·

MRS. DANIEL PINCKNEY PARKER
1783-1863

MARY, daughter of Jonathan Weeks of Marlborough, Massachusetts, by his second wife, Lucy Newton. In 1806 she married Daniel Pinckney Parker (q.v.).

Boston, c. 1810. Panel, 23¾ x 21¼ inches. Half-length, half-way to the right with her grayish-blue eyes to the spectator. She has a fresh complexion and brown hair in curls on her forehead and temples. She wears a low-necked, high-waisted white dress, the neck trimmed with narrow white lace, and a red shawl over her left shoulder and coming around to her right arm. Plain brown background.

The portrait descended in the Weeks family for several generations. Then it changed hands and in 1924 it was consigned for sale to Doll & Richards of Boston by Mrs. E. R. Lemon, widow of the late owner of the Wayside Inn, Sudbury, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 98.

[*Illustrated*]

·(606)·

EDWARD PARKER
1730-1794

OF Browsholme, County York, England. He was a student at St. John's College, Cambridge; Lord of the Manor at Ingleton; bow-bearer of the Forest of Bowland. He married Barbara (d. 1873), daughter of Sir William Fleming, third Baronet of Rydal, County Westmoreland, by whom he had one son who only survived him three years.

London, c. 1787. Oval painting on rectangular canvas, 30⅛ x 25⅛ inches. He is shown bust, three-quarters right, with a powdered wig, and light brownish-gray

eyes directed to the spectator. He wears a brown coat with yellowish-brown buttons, and a gray waistcoat; white neckcloth and full shirt ruffles. The background is dark brown.

The picture was purchased from the family by M. Knoedler & Co., New York, and sold in 1923 to Albert R. Jones, Esq., of Kansas City, Missouri.

Not listed in Mason.

[*Illustrated*]

·(607)·

JOHN PARKER, SR.

1757-1840

SON of Peter and Sarah (Ruggles) Parker of Brookline, Massachusetts. He married in 1779 Elizabeth Phillips (1754-1831) of Boston.

Half-length portrait, turned three-quarters to the left, apparently standing. He wears a coat with large buttons, a white stock collar and shirt frill. His hands do not show.

His portrait was inherited by their daughter, Elizabeth Parker (1787–1872), who married William Shimmin, a merchant of Boston. It then became the property of their son, Charles Franklin Shimmin (1821–1891) of Boston, and at his death it passed to his widow, who died in 1903. It was then inherited by her daughter, Blanche Shimmin (1849–1912) of Boston, who bequeathed it to John Harleston Parker, Esq., of Boston, a grandson of the subject.

EXHIBITED at the Exhibition of Stuart's portraits, Boston, 1828, No. 202.

REPRODUCED in "History of Peter Parker and Sarah Ruggles," by John W. Linzee, page 56.

·(608)·

SAMUEL PARKMAN

1751-1824

HE was a son of Reverend Ebenezer and Hannah (Breck) Parkman of Westborough, Massachusetts, where his father was for many years minister. He became a prosperous merchant of Boston, his shop being on Merchants' Row, and his residence on the corner of Green and Chardon Streets. He presented in 1806 to the town of Boston, Stuart's full-length portrait of Washington, known under the title of "Washington at Dorchester Heights." He married in 1773 Sarah Shaw of Boston (d. 1782), and secondly, in 1784, Sarah Rogers (q.v.).

Boston, c. 1807. Panel (s), 28¼ x 23⅛ inches. Mr. Parkman is shown three-quarters left, bust, wearing a high-collared black coat with a white neckcloth and white frilled shirt, a powdered wig, and sidewhiskers, his black queue bow showing at the back of his neck. His blue eyes are directed to the spectator, and his rather full face has a high color. The background is plain and of dark, warm tones.

Inherited by his widow, his portrait passed at her death in 1835 to her son, Reverend Francis Parkman (1788–1852) of Boston, and then to his widow. At her death in 1871 it was inherited by her daughter, Eliza Willard Shaw Parkman (d. 1905), and then by the Misses Elizabeth Parkman Cordner and Caroline Parkman Cordner of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 129.
At the Museum of Fine Arts, Boston, in 1880.
A copy is owned by Mrs. James Means, Boston.

[*Illustrated*]

·(609)·

SAMUEL PARKMAN

1751-1824

This is possibly a replica of the previously described portrait, but may be a companion picture to the second portrait of Mrs. Samuel Parkman (q.v.). Mason says it was painted when the hand of the artist had become enfeebled by sickness and age, and that it is very inferior to the first portrait.

Owned in 1915 by a daughter of Mrs. Charles Parkman of New York, Miss Mary G. Parkman.

·(610)·

MRS. SAMUEL PARKMAN

1755-1835

SARAH, a daughter of the Reverend Daniel and Elizabeth (Ruggles) Rogers of Littleton, Massachusetts, where he was settled as minister from 1732-1782. In 1784 she married Samuel Parkman (q.v.).

Boston, c. 1807–10. Panel, 28⅛ x 23¼ inches. This is a better picture than that of her husband, and shows Mrs. Parkman seated, half-way to the right, in a gilded armchair upholstered in crimson velvet. She wears a silvery-gray dress of figured silk, high-waisted, and with long sleeves with a flat puff at the shoulder trimmed with three small buttons. The neck of the dress, V-shaped, is edged with a wide lace *fichu* in two rolls beautifully painted, and caught at the breast with an oval pin of pearls. A string of small pearls and a pearl brooch are at her neck. A dotted lace scarf fastened above her forehead with a pearl ornament, and of the same tone as the *fichu*, forms a turban, one end of which, falling over her left shoulder, covers her left forearm, but leaves exposed her left hand, which lightly clasps her right forearm. Her eyes, directed to the spectator, are dark brown, her complexion high in color, and her auburn hair showing beneath the headdress, falls in

long ringlets over her forehead. Her head is held rather high and her oval-shaped face is faintly smiling. The background is plain and of a very dark warm tone.

This portrait is owned by the Misses Elizabeth Parkman Cordner and Caroline Parkman Cordner of Boston, its history being the same as that of Samuel Parkman's portrait by Stuart.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 185.

[*Illustrated*]

·(611)·

MRS. SAMUEL PARKMAN

1755-1835

Boston, c. 1807–10. A replica of the preceding portrait.

It was owned by Mr. John Sturgis, a step-grandson of Mrs. Samuel Parkman, and from him it came to Mr. Quincy A. Shaw of Boston, a great-grandson (on his father's side) of Mrs. Parkman. It is now owned by his widow, Mrs. Quincy A. Shaw of Boston and Prides Crossing, Massachusetts.

·(612)·

MRS. SAMUEL PARKMAN

1755-1835

Boston, c. 1825–26. Panel, 29⅜ x 24⅜ inches. In this portrait only the head bears the unmistakable mark of Stuart's brush. It represents Mrs. Parkman as an elderly lady sitting erect, three-quarters left, in a large armchair or sofa of gilt wood frame upholstered in a light brick-red material. She wears a large white muslin cap, trimmed with white lace ruffles, and tied with strings of black lace under her chin; a white starched muslin kerchief caught on her breast by an oval gold brooch, and a black silk dress trimmed with ruffles of black ribbon. About her

body is a brownish-black shawl with a decorated border which hangs over and partially conceals the arm of the chair. Beneath the cap dark chestnut hair, probably false, is parted and worn in small, tight curls on her temples. Her small, twinkling eyes, directed to the spectator, are dark brown, her nose rather long, her chin pointed and her coloring high. The background is of a brownish-gray tone. *No arms or hands are shown* and the effect of a torso without arms is rather startling.

Owned by the Misses Elizabeth Parkman Cordner and Caroline Parkman Cordner of Boston, this portrait has the same history as that of Samuel Parkman.

EXHIBITED in Museum of Fine Arts, Boston, 1880.
Not listed in Mason.

[*Illustrated*]

(613)

CHIEF JUSTICE THEOPHILUS PARSONS

1750-1813

BORN in Byfield, Essex County, Massachusetts, where his father, the Reverend Moses Parsons, was pastor of the Congregational Church for over forty years. Theophilus was graduated from Harvard in 1769 and admitted to the bar of Falmouth, Massachusetts (now Portland, Maine) in 1774. Shortly afterwards he removed to Newburyport, Massachusetts, and built up a large practice which extended throughout New England. In 1788 he was a delegate to the convention to ratify the Constitution of the United States and the "Conciliatory Resolutions" offered by John Hancock at that time were written by him. In 1800 he removed to Boston, where he was already well known, and in 1806 was appointed Chief Justice of the Supreme Court of the State of Massachusetts, which office he held to his death. He was considered a

famous classical scholar and a mathematician of great ability. In 1836 a collection of his opinions was published under the title "Commentaries on the Laws of the United States." The degree of LL.D. was conferred upon him by Portsmouth in 1804 and by Brown in 1809. He was a fellow of the American Academy of Arts and Sciences, and of Harvard College. He died in Boston.

Boston, 1813. Panel, 25½ x 21¼ inches. This, the original portrait of Theophilus Parsons, is an unfinished sketch painted, as Mason says, "after his death. This was easily done, for Stuart knew him intimately and had often dined with him. The sketch was made at the request of the Judge's brother William." Only the head was sketched, with a reddish-brown wig standing out against a brownish-gray background.

In connection with this sketch there is a family tradition which we quote from a letter by the present owner: "This is the story of the making of the portrait of my great-grandfather, Theophilus Parsons, first Chief Justice of Massachusetts. It was told me by my father, Charles Chauncy Parsons, as given him by his father, Theophilus Parsons, who repeated what had been told him by Gilbert Stuart. The Chief Justice was a friend of Gilbert Stuart and was often in his studio. However, he, like a good many people of that period, did not care to have his picture painted. It seems that Stuart had an appointment for the making of a portrait. The panel was on his easel and the paints and brushes ready. Apparently the Chief Justice appeared. Stuart immediately went to work. When he had laid in his foundation sketch the Chief Justice disappeared. It was at this very hour that the Judge died at his home. What Gilbert Stuart painted, therefore, could not have been the living embodiment of my great-grandfather."

The head was subsequently engraved by S. A. Schoff for the "Memoir of Theophilus Parsons" by his son, Theophilus Parsons, published in Boston in 1859. The book has been out of print for years and the plate was destroyed in the great fire in Boston. Before the engraving was made, the eyes in the oil sketch had to be painted and Francis Alexander (1800–1881) was entrusted with this work.

This portrait was owned by his son, Theophilus Parsons of Cambridge, Massachusetts, who bequeathed it to his daughter, Miss Caroline Parsons, from whom it passed to her nephew, Theophilus Parsons, Esq., of Washington, District of Columbia, a great-grandson of the subject.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 90.
At Museum of Fine Arts, Boston, 1880.
ENGRAVED—
In line, full bust, by W. S. Leney for *Analectic Magazine*, 1816; 7; facing page 499 (Stauffer, 1828).
By S. A. Schoff for "Memoir of Theophilus Parsons," by his son, Theophilus Parsons, Boston, 1859, frontispiece; the same engraving in Fiske's "Critical Period of American History," 1898, page 339.
On wood, for *Harper's Magazine*, 1875, Vol. 51, 169.
REPRODUCED, in half-tone, in Essex Institute Historical Collection, 1899, Vol. 35, facing page 81.

[*Illustrated*]

·(614)·

CHIEF JUSTICE THEOPHILUS PARSONS

1750-1813

Boston, 1813. Panel, 25⅜ x 21⅛ inches. This bust portrait was painted after his death from the unfinished sketch owned by Theophilus Parsons, Esq., of Washington, District of Columbia. He is shown turned half-way to the left, with his gray-blue eyes directed to the spectator. His hair is light brown and he wears a black coat, with a white neckcloth and ruffled shirt. The background is plain, of greenish-brown tones.

This portrait was owned by his brother, William Parsons, who bequeathed it to his nephew, William Parsons (a son of Chief Justice Theophilus Parsons). At his death it passed to his son, William Parsons, then to his daughter Martha, wife of Joseph Lewis Stackpole, and she bequeathed it to the present owner, her son, Joseph Lewis Stackpole, Esq., of Boston.

EXHIBITED at Museum of Fine Arts, Boston, 1922.

[*Illustrated*]

·(615)·

RICHARD PATON

1716-1791

HE was a painter said to be of humble birth. For many years he was in the Excise Office in London. In 1762 he exhibited two pictures with the Society of Artists, but how he got his training is not known. His works were of naval engagements and marine subjects and possess some merit. They were "formerly very popular as they represented most of the great sea-fights of his time."

London, c. 1785. Canvas, 36 x 28 inches. He is shown half-length, seated halfway to right, in a yellowish wooden chair upholstered in dark pink flowered brocade and studded with brass-headed nails, with his small blue eyes directed to the spectator. His face and body are fleshy and his complexion ruddy. He wears a brown coat and waistcoat, both with brass buttons, a white neckcloth and white wrist ruffles. Both hands rest on a table covered with an engraving of a ship and inscribed "IMPERIAL RUSSIAN FLEET." His right hand is holding a bronze medal and his left is pointing to an engraving of a ship; near it is the open green-lined leather case of the medal. In the background there is a red curtain becoming dark brown at left, drawn back at the right, showing the ocean with ship being blown up, with bluish-gray smoke rising against a pinkish sky. On the back of the picture is inscribed:

"Portrait of R. Paton by Stewart of America
sold by his successors
Moon Boys & Graves
July 11, 1837."

The portrait was bought in London in 1847 by James H. Hammond (1807–1864) of Columbia, South Carolina, Governor of South Carolina. It was inherited by his son, Edward Spann Hammond (1834–1922) of Blackville, South Carolina, and then by the present owner, James H. Hammond, Esq., of Columbia, South Carolina.

Not listed in Mason.

[*Illustrated*]

·(616)·

MISS SALLY PATTEN

1807-1873

SHE was a daughter of William and Sally (Williams) Patten of Roxbury, Massachusetts. She married in 1833 Francis Smith Eastman.

Roxbury, 1814. Panel, 26x21 inches. Half-length, seated well forward, three-quarters left, in an armchair upholstered in red velvet, with her brown eyes to spectator. She is shown as a chubby, rosy-cheeked child with short brown hair, wearing a simple white muslin dress, cut very low and squarely across the breast, with short puffed sleeves. Her hands are clasped on her lap. The background, dark at the right, becomes a light, warm grayish tone towards the lower left.

Her portrait was inherited by her daughter, Polly Robbins Eastman (d. 1915), wife of George Hollingsworth of Milton, and later of Boston, and at her death by her daughter, Miss Rose Hollingsworth (d. 1915). At her death it became the property of the Museum of Fine Arts, Boston, where it had been deposited since April, 1910.

EXHIBITED, Copley Hall, Boston, March 11–31, 1895, at the "Loan Collection of Portraits of Women"; lent by Mrs. George Hollingsworth.

A copy, made in 1916 by Miss Mary B. Hazelton, is owned by a member of the family.

[*Illustrated*]

·(617)·

WILLIAM PATTERSON

1752-1835

A SON of William and Elizabeth (Peoples) Patterson of Fanat, County Donegal, Ireland. He came to America in 1766 and settled first in Philadelphia, where he became a prosperous shipowner. After living for some time in the West Indies, he finally settled, in 1778,

in Baltimore and in later years he was reputed to be the wealthiest man in Maryland, excepting only Charles Carroll of Carrollton. He married, in 1779, Dorothy Spear. Their son Robert married one of the granddaughters of Charles Carroll, and their daughter Elizabeth (q.v.) married Jerome Bonaparte (q.v.).

Boston, c. 1820. Canvas, c. 30 x 25 inches. Bust portrait, turned half-way to the left, with his eyes directed to the spectator. His hair is powdered and tied with a narrow queue ribbon, his eyebrows are heavy and dark. He wears a black coat with brass buttons, a white neckcloth and finely pleated ruffled shirt. Plain dark background.

This portrait was inherited by his son, Edward Patterson of Baltimore, who left it to his widow, from whom it passed to their only surviving child, Miss Laura Patterson. The latter bequeathed it to her niece, Mrs. Elisha Dyer of Newport, Rhode Island, a great-granddaughter of William Patterson.

Two copies of this portrait are owned by descendants in Baltimore.

[*Illustrated*]

(618)

MRS. STEPHEN PEABODY

1750-1815

ELIZABETH, daughter of the Reverend William and Elizabeth (Quincy) Smith of Weymouth, Massachusetts. She married, first, the Reverend John Shaw (died 1794) of Haverhill, Massachusetts, and second, in 1795, the Reverend Stephen Peabody (died 1819) of Atkinson, New Hampshire. Her sister Abigail (q.v.) was the wife of President John Adams.

Boston, October, 1890. Panel, 26¾ x 21¼ inches. A bust portrait showing her seated in an armchair and turned half-way to the left. Her light brown hair is

almost entirely concealed, except for a few curls on her forehead and temples, by a white embroidered cap, trimmed with a lace bow and ruffle, and white ribbon fastened under her chin. Her gentle face, with her brown eyes gazing towards the spectator, seems to radiate tender and motherly devotion. She wears a black dress trimmed with a white lawn yoke edged with lace and a double ruching of the same lace around the neck. The plain background is in tones of brown.

This portrait was painted for her son, William Smith Shaw (q.v.), and following is a copy of the receipt for the portrait, all but the signature being in Shaw's handwriting: "I acknowledge to have received of Wm S Shaw one hundred & twenty dollars in full for a picture of his late mother. Boston 26 May 1815. G. Stuart." In a letter (undated) from Mrs. Peabody to her son, William S. Shaw, she writes: "I am going to Quincy . . . & shall be in Town (Boston) on Monday A.M. to attend Mr. Stewart. I feel an anxiety respecting the price—your affections for me may exceed the bounds of your circumstances & that makes me regret that it was ever thought of. Mr. Stewart was very polite appeared sensible, & entertaining, but I did not say a word to him about the price, as you desired me not to—but I hope you have. I suppose he has different prices, let *mine* be among the lesser. I have no ambition but that it should be expressive of my benevolence to my creation & my maternal affections for my beloved children, for these are sentiments which ever glow in my Bosom & I hope illumine my countenance. But I felt so disagreeably to set down to be looked at & to look up in a Strangers Face that I fear little of my true lineaments will be seen." Again, writing to her son from Atkinson under date of 15th Nov. 1809, she says: "I should have been glad to have conversed with you before I left town respecting Mr. Peabodys & my Portraits. Mr. Stewart wanted to see you to know if you liked what he had done. Respecting the Payment I feel anxious. I wanted to talk to you about the Farm in Medford. The rent &ce—the Tenant ought to pay quarterly . . . I wish you to appropriate what is now due to the payment of Mr. Stewart—and the geting of a Frame for my Portrait such a one as will be decent, for neither Mr. Peabody nor I, can afford anything that would be extravagant & it would not look well not to have them alike." The portrait of Mr. Peabody referred to in this letter was painted by John Johnston (1752–1818).

The portrait is now owned by Mrs. Henry A. Cook of Marblehead, Massachusetts.

Not listed in Mason.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

CAPTAIN RICHARD PEARSON

1731-1806

HE was born at Lanton Hall, near Appleby, Westmoreland, England, and entered the Navy in 1745. In 1778 he was placed in command of the 'Serapis,' and in September, 1779, off Flamborough Head, he fell in with the American ship 'Bon Homme Richard,' in command of John Paul Jones. After one of the most obstinate of naval fights on record, Pearson finally struck his colors. Upon his return to England he was honorably acquitted by a court-martial and was afterwards presented with the freedom of several towns, and knighted, treatment which it is said led Jones to remark, sarcastically, "Should I have the good fortune to fall in with him again, I'll make a lord of him." "Pearson was an honest, brave officer, and no blame was attributable to him for his ill-success, but . . . the defeat was not one which should have been rewarded."—("National Dictionary of Biography," London, 1895, Vol. 44, page 175.) In 1790 Pearson returned to Greenwich Hospital, and in 1800 succeeded Captain William Locker (q.v.) as Lieutenant-Governor of the Hospital, holding this position until his death. He married Margaret, daughter of Francis Harrison of Appleby, by whom he had four sons and two daughters.

London, c. 1787. Canvas, 28½ x 23½ inches, an oval within a rectangle. He is shown bust, life-size, three-quarters left, with his blue eyes directed to the spectator. He wears a powdered wig tied with a brown queue bow, and his complexion is ruddy. He is dressed in uniform: a double-breasted blue coat, with white *revers* edged with gold braid, showing a white muslin neckcloth and shirt frill. On the coat are large brass buttons, each with an anchor embossed. The background is composed of sky and clouds, and an effect of sunset clouds.

CAPTAIN RICHARD PEARSON

The portrait was bought by a London dealer and sold in 1915 to Herbert Lee Pratt, Esq., of New York City and Glen Cove, Long Island.

EXHIBITED at the Exhibition of Early American Paintings at the Brooklyn Museum, February 3 to March 12, 1917, No. 99.
REPRODUCED, in half-tone, in catalogue of the Brooklyn exhibition, 1917, facing page 91.
Not listed in Mason.
Listed in Fielding, No. 101.

[*Illustrated*]

·(620)·

MISS ANNE PENINGTON
1784-1806

DAUGHTER of Isaac and Sarah Penington of Bordentown, New Jersey. She died the year following the painting of her portrait, of consumption.

Bordentown, 1805. Canvas, 32 x 28 inches. Seated, three-quarters left, in a gilded armchair covered with crimson brocade, with eyes to spectator, and wearing a black velvet gown. Her hair is auburn, and her eyes "red-hazel." She holds a miniature in her hands, and through an open window one catches a pleasing glimpse of the Delaware river, a bit of landscape painting which shows "what he might have accomplished had he turned his brush to landscape art." This picture is especially interesting as being one of the few known portraits by Stuart to which he affixed his name, "G. Stuart, Bordentown, 1805," being painted beneath the window.

The portrait was painted for her half-sister, Elizabeth Wister, was owned in 1880 by John Wister, Germantown, Pennsylvania, and is now in the possession of Miss Frances Wister, Philadelphia.

ENGRAVED, on wood, by Henry Wolf, and reproduced in *Century Illustrated Magazine*, August, 1898, page 545.
REPRODUCED, in half-tone, in "Masters in Art—Stuart," Boston, 1906, plate VII.

[*Illustrated*]

(621)

EDWARD PENINGTON

IN 1798 he married Helena Lawrence Holmes (q.v.), daughter of James Holmes of New York.

In 1879 this portrait was owned by John Penington of Philadelphia.

(622)

MRS. EDWARD PENINGTON

1769-1852

HELENA LAWRENCE HOLMES, daughter of James Holmes of New York. She married Edward Penington (q.v.) in 1798.

Canvas, 29 x 23 inches. Bust portrait. Seated to the right.

In 1880–1887 the portrait was owned by Mrs. Robert W. Smith of Rosemont, Philadelphia, who was Mary M. Penington, a granddaughter.

EXHIBITED at Loan Exhibition of Historical Portraits, held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

(623)

JAMES PERKINS

1761-1822

HE was a son of James and Elizabeth (Peck) Perkins of Boston, and a brother of Colonel Thomas Handasyd Perkins (q.v.). He married in 1786 Sarah Paine (1764-1841), daughter of Timothy and Sarah

(Chandler) Paine of Worcester, Massachusetts. Mr. Perkins was a wealthy merchant and shipowner of Boston, and a partner with his brother in the firm of J. and T. H. Perkins of Boston, engaged in the Chinese trade. His town house was on Pearl Street, Boston, and he had a country place, "Pine Bank," at West Roxbury, Massachusetts. He was one of the founders of the Perkins Institute for the Blind. His widow married, secondly, Right Reverend George W. Doane, D.D., bishop of New Jersey.

Boston, 1822. Canvas, 35 x 27½ inches. Seated, half-way to right, in an Empire armchair upholstered in crimson, at a table covered with a crimson velvet cloth, grasping with his right hand the arm of the chair. His left hand, closed, rests upon some sheets of paper lying on the table and near it is an inkstand from which a quill pen projects. Behind the inkstand are two books, lying flat. His high forehead is crowned by somewhat dishevelled brown hair beginning to show traces of gray, and his keen eyes, dark blue in color, look directly at the spectator. His complexion is florid, his features are large, and his face expresses alertness and great strength of character. He wears a black coat buttoned, a white neckcloth and ruffled shirt, and a narrow bit of white wristband shows at each wrist. The background is plain and dark brown.

Of this picture, Mason relates the following story, which was told him by Edward Newton Perkins of Boston, who was a grandson of James Perkins, and at the time owned the portrait: "About the time of my grandfather's death he was sitting to Stuart for his portrait, which was supposed by his brother and the family to be in a forward state, and indeed, nearly finished. After his death, he having died very suddenly from pneumonia, Colonel Perkins called at the studio, and was very much disappointed to find that the artist had only a mere sketch on his easel. The fact was, the hours given to sittings had been passed in conversation, for the two were well acquainted, and the result was the faithful memorial of one so dear, which my uncle had counted on seeing, did not exist. After some words of explanation from Stuart, the Colonel, being very indignant, left the studio, saying: 'Very well, Mr. Stuart, you have inflicted an irreparable loss by your dilatoriness, and I never shall enter your studio again.' He accordingly left without hearing the artist's explanations. Some weeks passed, when they met by chance one day in the street, and Stuart, who had been busy painting on the portrait from memory, begged

the Colonel to reconsider his resolution. To make a long story short, my uncle yielded, and, as he told me, 'I entered the studio, and there on the easel I saw the perfect portrait of my dear brother, which (pointing to the picture on the wall) now hangs before you.'" (Mason, page 238.)

Inherited by his widow, it became at her death, in 1841, the property of her son, James Perkins, of "Pine Bank," who bequeathed it to his son, Edward Newton Perkins (1820–1899), of Jamaica Plain, Massachusetts, and it passed at his death to his niece, Eliza Callahan Cleveland (1839–1914) of Jamaica Plain, who bequeathed it to her grandnephew, Edward Perkins, Esq., of New York City. It is deposited, however, with his mother, Mrs. Edward Perkins, at Windsor, Vermont.

EXHIBITED—
At the Boston Athenæum in 1827.
At the exhibition of Stuart's portraits, Boston, 1828, either No. 84 or No. 156.
At the Museum of Fine Arts, Boston, in 1880.
At Copley Hall, Boston, in 1896.
At Copley Hall, Boston, in 1903, at "A Loan Collection of Pictures by Old Masters and other Painters," by Miss E. C. Cleveland.
At Copley Hall, Boston, in 1913.

[*Illustrated*]

·(624)·

JAMES PERKINS

1761-1822

Boston, 1822. Canvas, 43½ x 33½ inches. A replica of the previous picture, but larger in size and inferior in quality to the original. It was painted for the Boston Athenæum, and presented to that institution in 1822 by forty-six gentlemen who paid Stuart $285.00 for the work. It has ever since hung in the Athenæum.

It shows, in addition to its size, some slight variations in pose, color, and accessories, from the original portrait. Mr. Perkins's right hand, instead of grasping the arm of the chair, rests upon the table, and holds an unfolded letter. The chair is of a more elaborate design in this picture, while the table is covered with a *green* cloth, and the position of the books, increased in number from two to three, and the inkstand is slightly different. The background, instead of being plain as in the original, shows a large column filling the central portion, while a part of another appears behind and slightly to the left of it. Behind the columns hangs a red fringed

curtain, with cords and tassels, and the distance at the right of the picture is filled with shelves of books. William Dunlap, the artist and writer, posed for the hands in this picture.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, either No. 84 or No. 156.
At the Boston Athenæum in 1830, 1832, 1834, 1837, 1850, and 1869, where several special exhibitions of paintings were held in these years.
REPRODUCED, in photogravure, in "The Athenæum Centenary," Boston, 1907, page 70.

(625)

THOMAS PERKINS
1762-1836

HE was a son of James and Joanna (Mascarene) Perkins of Boston. He married, first, Charlotte Appleton and, secondly in 1800, Anna Dummer Powell (q.v.) of Boston. He was a merchant in Boston and lived on the corner of Beacon and Tremont Streets, where the Tremont Building now stands.

Boston, c. 1810. Panel (s), 28¼ x 23¼ inches. His portrait, which is in excellent condition, shows him three-quarters left, wearing a black coat partially unbuttoned, a white neckcloth, collar, and ruffled muslin shirt. His hair and short side-whiskers are powdered and he wears a queue. His eyebrows and eyes are dark brown, and his face is fleshy and florid. The background is very dark. His hands are not shown.

Inherited by his widow, at her death in 1848, the picture became the property of his son, William Powell Perkins (1806–1891) of Brookline, Massachusetts, but it was deposited with his sister, Elizabeth Perkins, who died in 1877 at 37 Mount Vernon Street, Boston. At Mr. Perkins's death it passed into the hands of the trustees of his estate, and is still in the house at 37 Mount Vernon Street, occupied by his nieces—the Misses Loring.

[*Illustrated*]

·(626)·

MRS. THOMAS PERKINS
1774-1848

ANNA DUMMER POWELL, the daughter of William and Mary (Bromfield) Powell of Boston. She married in 1800 Thomas Perkins (q.v.).

Boston, c. 1812. Panel (⅝-inch thick), small oval, 18⅞ x 10½ inches. The portrait was originally considerably larger, probably similar in size to that of her husband, but shortly after it was painted it was cut down to its present dimensions, as it was thought that the décolleté in which Mrs. Perkins was painted was not in keeping with the early nineteenth century ideas of modesty. It is now only a head, half-way to right. The light brown hair is worn high, and in curls about the forehead and temples, and at the back of the neck. The eyes, gazing directly at the spectator, are blue; and the coloring is fresh and brilliant. A bit of a red shawl appears at the left of the neck near the lower edge of the picture.

Her portrait was inherited at her death by her daughter, Anna Powell Mason Perkins (1805–1880), wife of Henry Bromfield Rogers (1802–1887) of Boston, and then by their daughter, Annette Perkins Rogers of Boston (1841–1920), who bequeathed it to Miss Anna P. Loring (1837–1921), at whose death it passed to her sister, the present owner, Miss Helen Loring of Boston.

EXHIBITED at the Museum of Fine Arts, Boston, in 1913.

A copy, made by Miss Annette P. Rogers, is in the possession of the Misses Loring, Boston.

[*Illustrated*]

·(627)·

THOMAS HANDASYD PERKINS
1764-1854

HE was a son of James and Elizabeth (Peck) Perkins of Boston, and a younger brother of James Perkins (q.v.), and married in 1788 Sarah Elliot (q.v.), daughter of Simon Elliot. He began his com-

mercial life in partnership with his brother, who was a resident of San Domingo, until compelled to flee for his life at the outbreak of the Negro insurrection. In 1789 he went as supercargo to Batavia and Canton, and acquired a thorough knowledge of Oriental trade. The two brothers later embarked in the trade to the northwest coast, Canton, and Calcutta, and amassed great wealth. Colonel Perkins retired from active life soon after the death of his brother in 1822. He gave his estate on Pearl Street, Boston, for the use of the Asylum for the Blind; was a liberal benefactor of the Boston Athenæum; was a projector of the Quincy Railway, the first in the United States; and for many years represented Boston in the State Legislature, and during the war of 1812 was a distinguished opponent of Madison's administration.

Boston, c. 1805. Panel, 28½ x 23½ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. He wears a black coat with a velvet collar, a flaring white collar, white neckcloth and ruffled shirt. His brown hair is brushed back from his forehead and tied in a queue, and he has short sidewhiskers. The background, dark at the right side of the picture, takes a lighter tone as it approaches the left side, where two pilasters appear.

The portrait was inherited at his death by his daughter Caroline, the wife of William Howard Gardiner of Brookline, Massachusetts, and passed at her death to her husband (d. 1882), and at his death to their son, Charles Perkins Gardiner (d. 1908) of Brookline. It then became the property of his widow (d. 1914) who, after her husband's death, removed to Boston, and gave the portrait to her granddaughter, Miss Mary Geraldine Cabot of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 165.

At the Museum of Fine Arts, Boston, in 1915, and subsequently.

[*Illustrated*]

(628)

THOMAS HANDASYD PERKINS
1764-1854

Boston, c. 1827. Canvas, 35⅞ x 28 inches. Seated, half-way to left, with his blue eyes to the spectator, and wearing a coat of brown broadcloth with high brown velvet collar, and a brown, partially unbuttoned waistcoat, high white collar, white stock with a small pin. The hair, parted in the middle, as well as the sidewhiskers, is grayish, and the complexion is of high color. A brownish-red curtain covers the background with the exception of an opening at the left disclosing a bit of blue sky, smoky clouds and dark brown hills, between which is shown a small sheet of water. The back of the chair is indicated behind the left arm.

The portrait descended to his daughter Mary, wife of Thomas Graves Cary. In 1880 it was inherited by his daughter Caroline, wife of Charles P. Curtis, who bequeathed it to her daughter Margaret, wife of Robert S. Russell, at whose death in 1924 it went to her niece, Ellen Sears Curtis, daughter of Charles P. Curtis, wife of Henry W. Minot, Esq., of Manchester, Massachusetts.

EXHIBITED at Museum of Fine Arts, Boston, summer of 1919, 1920, 1921 and 1922.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(629)

MRS. THOMAS HANDASYD PERKINS
Died 1852

SARAH ELLIOT, daughter of Simon Elliot. In 1788 she married Thomas Handasyd Perkins (q.v.).

Boston, c. 1822. Panel, 29⅛ x 23¾ inches. Seated, slightly to the right, in Empire armchair of light wood upholstered in greenish-blue figured brocade. She wears a white turban beneath which, at each side of the forehead, appear dark brown ringlets. The eyes are dark brown and the complexion ruddy, and a faint smile lurks about the eyes and mouth. She is dressed in a high-waisted white gown,

the waist defined by a narrow white ribbon, with a bow of white on the breast. A large ruff of white lace encircles the neck, and about the body is an Indian shawl of scarlet with an embroidered border and fringe. The shawl has fallen slightly from the shoulders and covers the arms. The face and figure are plump. The background is plain and in warm grays and browns. An interesting picture of a fairly late period.

Owned by Mrs. Henry W. Minot of Manchester, Massachusetts. Its history is the same as that of the second portrait of Mr. Thomas H. Perkins, also owned by Mrs. Henry W. Minot.

EXHIBITED at the Museum of Fine Arts, Boston, in 1880, 1896 and 1917.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(630)·

COMMODORE OLIVER HAZARD PERRY

1785-1819

OLIVER H. PERRY was a son of Christopher Raymond Perry of South Kensington, Rhode Island, by his wife, Sarah Wallace Alexander. He became a midshipman in 1799; lieutenant in 1807, after serving in the Tripolitan War; and master-commander in 1812. In 1813 he was ordered to Lake Ontario, and while in command of the squadron on Lake Erie, he attacked the British fleet and gained a complete victory. For this service he was promoted to captain and received a medal and the thanks of Congress. In 1815 he commanded the 'Java' in Commodore Decatur's squadron in the Mediterranean. In 1819 he sailed for the West Indies, where he died of yellow fever.

The General Assembly of Rhode Island passed resolutions in June,

1818, of "expressions of esteem for the brilliant achievements of Commodore Oliver H. Perry with a request that he sit for his portrait, to be taken by Gilbert Stuart." (Civil and Military List of Rhode Island, 1800-1850. Compiled by Joseph Hencks Smith, Providence, 1901, page 262.)

Boston, 1818. Panel, 26¾ x 21¾ inches. Bust, half-way to left, with dark blue eyes to spectator. The picture is painted with tremendous speed, and represents him as a handsome man of about thirty years of age, dressed in naval uniform; a dark blue coat with a high collar and wide lapels trimmed with gold braid, brass buttons and epaulettes. About his neck is a high black satin stock above which shows a white collar, and below the stock a bit of the white shirt is shown. His curly sidewhiskers and thick wavy hair are of a rich brown color, and his hair is brushed forward over his ears. His complexion is florid. The background is a blue sky across which, from the lower left corner of the picture, floats the thick white smoke of a battle, the fire from the cannon showing in a few brilliant spots of red in the lower left-hand corner.

At Commodore Perry's death, the picture remained in the possession of his widow until her death in 1858. It then passed to their son, Oliver Hazard Perry (1815–1878) of Andover and Lowell, Massachusetts, and then to his son, Oliver Hazard Perry (1851–1915) of Lowell. At his death it was inherited by his daughter, Helen Perry (1881–1922), wife of George W. Cabot of Chester, Pennsylvania, then by her son, Oliver Hazard Perry Cabot (born in 1914). The portrait is on loan at the Museum of Fine Arts, Boston, by consent of the present owner's guardian.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 180.

REPRODUCED in "Sea Power in Relations to the War of 1812," by A. T. Mahan, page 66.

A copy, by Jane Stuart, is owned by Brown University, Providence, Rhode Island.

[*Illustrated*]

EDMUND SEXTON, VISCOUNT PERY
1719-1806

EDMUND SEXTON was a son of the Reverend Stackpole Pery of Stackpole Court, County Clare, Ireland. He studied for the law and in 1751 was elected Member of Parliament for Wicklow. In 1771 he became speaker of the Irish House of Commons and was reëlected in 1783, but owing to advancing age he resigned in 1785. That same year he was created Viscount Pery, of Newtown Pery, County Limerick. In 1756 he married, first, Patty (died 1757), youngest daughter of John Martin; and second, in 1762, Elizabeth, eldest daughter of John, Lord Knapton, a sister of Sir Thomas Viscount de Vesci, and widow of Robert Hancock, of Waterstown, County Westmeath, by whom he had two daughters. Having no male issue, the viscounty expired at his death.

Dublin, c. 1788. To judge from the mezzotint engraving by William Say, this is a half-length portrait, showing him seated three-quarters to the right at a table on which his hands rest, the right one holding an opened letter and the left one not being visible. Two leather-bound books are standing on the table leaning against the wall, and another paper, rolled, is lying on the table. He wears a powdered wig tied in a large queue bow, a light coat, two buttons of which are buttoned, a white neckcloth and ruffled shirt. The sleeves of his coat are finished with deep cuffs and large buttons. Ruffled shirt cuffs show at his wrists. The background is plain, darker at the top.

His eldest daughter, Diana Jane, married in 1785 Thomas, second Viscount Northland, afterwards Earl of Ranfurly. She died in 1839, and the portrait of her father must have remained in her husband's family, for it is now owned by the Earl of Ranfurly, Northland House, Dungannon, County Tyrone, Ireland.

ENGRAVED, in mezzotint, by William Say, "Alumni Dublinenses," a Register of the students, graduates, professors and provosts of Trinity College, in the University of Dublin," edited by the late George Dames Bautchaell, M.A., etc., and Thomas Ulich Sadleir, M.A., London, 1924, facing page 575.

Not listed in Mason.

Listed in Strickland.

·(632)·

EDMUND SEXTON, VISCOUNT PERY

1719-1806

Dublin, c. 1788. Canvas, 30 x 25 inches. Half-length, seated, three-quarters to the right, with his brown eyes directed at the spectator. He wears a powdered wig tied in a large black queue bow, a brown coat with brass buttons, buff waistcoat, white neckcloth and ruffled shirt. His hands do not show. A green drapery covers the back of the chair. Plain background of neutral tone.

This portrait was presented in 1919 by Miss Florence Knox to the National Gallery of Ireland, Dublin.

Not listed in Mason.

[*Illustrated*]

·(633)·

MRS. RICHARD PETERS

1777-1841

ABIGAIL WILLING was the fifth daughter of Thomas (q.v.) and Ann (McCall) Willing of Philadelphia. It is said that Louis Philippe, while an exile in this country, sought her hand in marriage, an honor which she declined. In 1804 she married Richard Peters (1780-1848), who was Reporter to the Supreme Court of the United States and one of the founders of the Pennsylvania Academy of the Fine Arts.

Philadelphia, c. 1803. Canvas, 29 x 24 inches. She is shown seated, turned halfway to the left, in a gilt Empire chair upholstered in crimson damask. She is bending slightly forward, with her grayish-blue eyes directed to the spectator and her arms are folded in her lap. At her side, to the left, is a table covered with a crimson cloth on which are some papers, an inkwell and a quill pen. Her luxuriant curly hair is powdered and her complexion is exquisite. She wears a long-sleeved white

dress trimmed with lace at the wrists, and a *fichu* around the V-shaped neck. At her breast, fastened to the *fichu*, is a nosegay of pink rosebuds and green leaves. The plain background is in shades of brown.

This portrait was inherited by her daughter, Nancy Bingham Peters, who left it to her sister, Eliza Willing Spring Peters (d. 1902), wife of John W. Field, who, in 1887, presented it to the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at the "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

[*Illustrated*]

(634)

COLONEL CHARLES PETTIT

1737-1806

CHARLES PETTIT was colonial secretary of New Jersey under Governor William Franklin, 1771-76; assistant quartermaster-general of the Revolutionary Army, 1778; member of the Continental Congress, 1785-87; second president of the Insurance Company of North America, 1796-1806.

Philadelphia, c. 1795. Canvas, 28 x 24 inches. Bust portrait, showing him turned half-way to the right, with his eyes directed to the spectator. His powdered hair (or wig) is tied with a queue ribbon. He wears a claret-colored coat, white neckcloth and ruffled shirt. Plain dark background.

Owned in 1888 by Mrs. Alexander Henry, from whom it passed to her nephew, Doctor J. Bayard Clark of New York City, the present owner.

EXHIBITED at the Loan Exhibition of Historical Portraits held at the Pennsylvania Academy of the Fine Arts from December 1, 1887, to January 15, 1888, by Mrs. Alexander Henry.

Not listed in Mason.

Listed in Fielding, No. 102, where it says: "Reproduced on wood."

·(635)·

MRS. HENRY PHILIPS

SOPHIA CHEW, daughter of Chief-Justice Benjamin Chew of Philadelphia, and sister of Mrs. Philip Nicklin (q.v.). She married Henry Philips, Esq., of Manchester, England.

Said to have belonged at one time to Mrs. Henry E. Montgomery of New York. The late Charles Henry Hart obtained the information that it was in the possession of the late James T. Montgomery of California, but did not succeed in locating the portrait.

·(636)·

CAPTAIN FREDERICK PHILIPSE
1755-1829

CAPTAIN FREDERICK PHILIPSE married, first, his cousin, Mary Marston, by whom he had an only child, Mary, who married Samuel Gouverneur. His second wife was Maria Kemble, who had no children.

Canvas, 51½ x 40½ inches. Shown at half-length, standing, turned three-quarters to the left, with his eyes directed to the spectator. His powdered wig is tied in a queue bow. His high-collared and double-breasted coat is dark and has a double row of brass buttons; at the waist a little of the white waistcoat may be seen. He wears a white neckcloth and elaborate *jabot*. The background consists of trees and foliage against a cloudy sky.
Owned in 1907 by the Misses Philipse.

EXHIBITED at the Hudson-Fulton Exhibition, Metropolitan Museum of Art, New York City, 1907, No. 41, by the Misses Philipse.

REPRODUCED in "History of Putnam County, New York," by William S. Pelletreau, Philadelphia, 1886, facing page 32.

Not listed in Mason.

Listed in Fielding, No. 103, but the referred to reproduction in Glenn's "Some Colonial Mansions," second series, 1900, page 258, is not after this portrait by Stuart and is of a different Frederick Philipse (1720–1785).

[*Illustrated*]

·(637)·

JOHN PHILLIPS

This portrait was lost in the fire that destroyed the Academy building at Phillips Exeter Academy in July, 1914.

Not listed in Mason.

·(638)·

WILLIAM PHILLIPS

1750-1827

A SON of William and Abigail (Bromfield) Phillips of Boston, Massachusetts. In 1774 he married Miriam (1754-1823), daughter of the Honorable Jonathan Mason (q.v.) of Boston. He became a wealthy and influential citizen and an early benefactor of the Massachusetts General Hospital and the first president of its corporation from 1814 to 1826. He was President of the Massachusetts Bank, 1804-1827; Lieutenant-Governor of Massachusetts, 1812-1823; President of the Board of Trustees of Phillips Academy, 1821-1827.

Boston, 1822–23. Canvas, 44 x 34 inches. He is shown seated, three-quarters to the right, in a gilt armchair upholstered in crimson velvet, his right arm resting on the arm of the chair and both hands holding an unfolded letter. Near his left arm is a table covered with a green cloth upon which is a partially unrolled scroll of paper, and two glass inkstands, with a quill pen. He is dressed in a black unbuttoned coat, waistcoat and knee breeches, with black stockings; a white neckcloth and ruffled shirt. His hair, thin on top of his head and worn rather long, is white. His forehead is high, his complexion ruddy, and his light brown eyes, surmounted by white shaggy eyebrows, look directly at the spectator. The chair on which he is seated is placed in a *loggia*, and in the background is a Tuscan column

and a portion of another; behind them is draped a rich crimson curtain. In the distance at the right is seen the building of the Massachusetts General Hospital, erected in 1818, from designs by Charles Bulfinch.

A committee which had been appointed on December 1, 1822, by the Trustees of the Hospital, "to wait on Honorable William Phillips to request him to sit for his portrait, reported on 7 Oct. 1823 that the portrait was finished, and three days later it was received." (History of the Massachusetts General Hospital by Bowditch.) It hangs in the Treadwell Library in the main building of the hospital, and faces the portrait by Stuart of Samuel Eliot hanging at the opposite side of the room.

ENGRAVED, in stipple, by Oliver Pelton, 4⅛ x 3⅜ inches, with the building of the Massachusetts General Hospital omitted from background. (Stauffer, 2516.)

[*Illustrated*]

(639)

WILLIAM PHILLIPS

1750-1827

Boston, c. 1822. Panel, 7 x 5½ inches. A study sketch for the previously described portrait.

Obtained from either the Gibbs or the Channing family by Isaac Comstock Bates, at whose death in 1913 it came as a bequest to the Rhode Island School of Design, Providence, Rhode Island.

Not listed in Mason.

(640)

MRS. PHILLIPS

Mason lists this name, without giving particulars.

COLONEL TIMOTHY PICKERING

1745-1829

TIMOTHY PICKERING was a son of Timothy and Mary (Wingate) Pickering of Salem, Massachusetts. He graduated from Harvard College in 1763 and was admitted to the bar in 1768. In 1776 he married Rebecca White (q.v.), and in 1777 he joined Washington's army at Morristown, New Jersey. The Commander-in-chief soon appointed him Adjutant-General. In 1780 he succeeded General Green as Quartermaster-General, which office he resigned in 1785. In that year he settled for a time in Philadelphia and conducted a commission business. In 1789 he was a member of the Pennsylvania Constitutional Convention. From 1791 to 1795 he held the position of Postmaster-General. In January, 1795, he succeeded General Henry Knox (q.v.) as Secretary of War. In August of the same year, on the resignation of John Randolph (q.v.), he was placed temporarily in charge of the Department of State and in the following December he was appointed to that office, which he continued to hold until removed by President Adams in May, 1800, an act which was mainly occasioned by Colonel Pickering's adhesion to the principles of Hamilton. He returned to Massachusetts in 1801 and settled on a farm in Danvers. From 1803 to 1811 he was United States Senator. In 1814 he was a member of Congress and in 1817 of the Massachusetts Executive Council. He died in Salem, Massachusetts. His "Life" was written by his son, Octavius Pickering (1791-1868), completed after the latter's death by Charles W. Upham and published in four volumes in Boston, 1867-73.

Boston, September, 1808. Panel, 28 x 22½ inches. A half-length portrait, showing him seated at a table and turned three-quarters to the left, with his dark grayish-blue eyes directed at the spectator. He has sidewhiskers and his brown

hair, which is thin on top of his head, is worn somewhat long at the neck. He wears a high-collared black coat, a white neckcloth and shirt ruffle. Both of his hands rest on a sheet of paper which lies on the table, and in his right hand he holds a quill pen. The background is plain, in shades of a light gray-brown to the left of the figure, and becoming darker at the top.

This portrait was painted for William Pratt (1759–1844) of Boston, who married Mary Williams (1767–1864), a niece of Colonel Pickering and a daughter of Lydia (Pickering) Williams (q.v.). At William Pratt's death it passed to his widow, and at her death to their daughter, Mary Pratt, who bequeathed it to her nephew, Robert Marion Pratt (1837–1916) of Boston. In 1914 the latter gave it to his cousin, Arthur Theodore Lyman (1832–1915) of Boston, at whose death the portrait became the property of his son, Arthur Lyman, Esq., of Boston, the present owner.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 17.

At the Museum of Fine Arts, Boston, 1880.

ENGRAVED—

In stipple, by T. B. Welch, for "National Portrait Gallery of Distinguished Americans," 1837, Vol. 1, plate 8.

In line and stipple, by H. Wright Smith, for Drake's "Memorials of the Society of the Cincinnati of Massachusetts," 1873, page 421. (This engraving also in "The Pickering Genealogy," Boston, 1897, Vol. I, facing page 133.)

A copy, painted by Jane Stuart, is owned by Henry Pickering, Esq., of Boston.

Another copy, by Miss Furness of Boston, is owned by Mrs. John G. Walker of Boston.

Sarah Goodridge (Goodrich) painted a miniature after the portrait by Stuart.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(642)

COLONEL TIMOTHY PICKERING
1745-1829

Boston, June, 1814. Panel, 26x21¼ inches. Bust portrait, turned three-quarters to the left, with his blue eyes directed to the spectator. His hair, of a sandy gray color, is very thin on top of his head and slightly long and wavy at the sides. He wears a black velvet coat with a broad collar and white neckcloth (unfinished). The background is reddish-brown, shading into olive-brown at the right, where it is unfinished.

This portrait was painted for Alexander Contee Hanson (1786–1819) of

Maryland, who married Priscilla Dorsey, a sister of Timothy Pickering's son-in-law, Hammond Dorsey. In 1897 it was owned by Alexander Contee Hanson's niece, Mrs. Thomas Donaldson, from whom it passed to her son, John J. Donaldson. It is now owned by his daughter, Mrs. Miriam S. D. Manning of Baltimore. The portrait was deposited in 1910 at the Peabody Institute, Baltimore. On June 10, 1924, it was deposited at the Maryland Historical Society, Baltimore.

ENGRAVED, in stipple, by Robert Piggot, Baltimore, 1856, 5 x 4.3 inches (Stauffer, 543).

·(643)·

MRS. TIMOTHY PICKERING

1754-1828

REBECCA WHITE, the daughter of Benjamin White of Boston, Massachusetts, and Elizabeth (Miller) White of Bristol, England. She was born in England and came over to this country with her parents in 1765. In 1776 she married Timothy Pickering (q.v.).

Boston. Begun in 1816 and finished in 1818. Panel, 31¼ x 24½ inches. Half-length, seated slightly to the right, in a carved gilded Empire chair, with her brown eyes to the spectator. Her hair is completely hidden by a white lace-trimmed handkerchief worn as a turban. She wears a black silk dress with a white muslin kerchief open at the throat, showing a necklace of pearls, and fastened with a lozenge-shaped ruby pin; an old rose velvet cloak trimmed with ermine surrounds her body and lies in folds on her lap, where it is held by her right hand, on the third finger of which is a gold ring. The background is plain, of greenish-brown and gray tones, with a narrow pilaster showing at the right.

It is interesting to note Stuart's occasional disregard for rather important detail, as the right hand shows only three fingers.

The portrait was inherited by her son, John Pickering (d. 1846) of Salem, and

at his death by his son, Henry White Pickering (d. 1898), who bequeathed it to his daughter, Rebecca White Pickering, wife of Rear Admiral John G. Walker of Washington and Boston.

EXHIBITED—
At the Museum of Fine Arts, Boston, 1880 and 1924.
At the "Loan Collection of Portraits of Women," Copley Hall, Boston, March 11–31, 1895.
ENGRAVED, in stipple, by H. Wright Smith, in "The Pickering Genealogy," Boston, 1897, Vol. I, facing page 160.
REPRODUCED, in half-tone, in "Masters in Art—Stuart," Boston, 1906, plate 7.
A copy, made by Miss Furness of Boston, is owned by John Pickering, Esq., of Salem. Sarah Goodridge (Goodrich) painted a miniature after the portrait by Stuart.

[*Illustrated*]

(644)

CHARLES PINCKNEY

1758-1824

CHARLES, son of Charles and Frances (Brewton) Pinckney, was born in Charleston, South Carolina. He was bred to the bar and became a member of the provincial legislature of 1779 when he was twenty-one. Captured at the fall of Charleston in 1780; in 1785 he was made a member of the Continental Congress and served for three years; in 1787, a member of the constitutional convention and presented a plan for a constitution, of which body he was the youngest member. Upon the conclusion of this service, Princeton University conferred upon him its Doctorate of Laws, "for his distinguished services in Congress and the Federal Convention." Early in 1788 he went abroad with letters of introduction from Washington and Franklin, visiting England, Scotland, Wales, Italy and France. It was during his visit to England that

the present portrait was painted by his fellow countryman. Pinckney's choice of Stuart to paint his portrait was doubtless largely owing to patriotic motives. He returned home the following year and was elected Governor of his native state; re-elected Governor in 1791, and in 1796 he was chosen Governor for the third time. In 1798 he was elected to the United States Senate, which position he resigned in 1801, and Jefferson sent him as Minister to Spain, where he remained five years. On his return he was for the fourth time elected Governor. He served in the legislature of 1810-1814, after which he wished to retire from political life, but he was asked to serve in the legislature of 1815-1817. He married a daughter of Henry Laurens, President of Congress.

London, 1786. Canvas, 32¼ x 25⅛ inches. Half-length, seated almost facing front, turned slightly to the left with his gray eyes directed towards the spectator. He wears a lavender coat, waistcoat and breeches, a white neckcloth with lace *jabot* and lace ruffles at wrists. His left hand is thrust to the wrist into his partially unbuttoned waistcoat and his right arm rests on the back of the chair with his right hand hanging down. In the background may be seen some gray-green books with red labels, standing on some shelves at the left; a crimson curtain with dull gold fringe is draped from the upper left corner and falls in straight folds behind him at the center and right.

The portrait was bequeathed to his son, Henry Laurens Pinckney (1794–1863) of Charleston, who bequeathed it to his son, Reverend Charles Cotesworth Pinckney of Charleston. It is now owned by Alexander Smith Cochran, Esq., for whom it was obtained by the late Charles Henry Hart, and deposited in the Philipse Manor Hall, Yonkers, New York.

Not listed in Mason.
Listed in Fielding, No. 104, but erroneously, as Charles Cotesworth Pinckney.
A copy was painted by Albert Rosenthal.

GENERAL CHARLES COTESWORTH PINCKNEY

1746-1825

CHARLES, son of Chief-Justice Charles Cotesworth and Eliza (Lucas) Pinckney, was born in Charleston, South Carolina. His grandfather, Thomas Pinckney, had emigrated from Lincolnshire, England, to Charleston in 1692. Charles C. Pinckney was educated in England and had a great reputation as a student both at Oxford and at the Middle Temple. Was admitted to the bar in 1769, and returned to Carolina that same year. Married, first, in 1773, Sarah, daughter of the Honorable Henry Middleton; she died in 1784; married, second, Mary, daughter of Benjamin Stead. He became attorney-general of South Carolina, and a member of the first Provincial Congress in 1775. Took an active part in the Revolution, ranking as colonel, and became an aide-de-camp to Washington. In 1779 he presided over the Senate of South Carolina. Commanded Fort Moultrie during the attack on Charleston in 1780, was taken prisoner and so held for two years, after which he was exchanged in 1782 and made a brigadier-general in 1783. Returned to his law practice after the war, and was a member of the convention that framed the Constitution of the United States in 1787. He was a factor in securing freedom of religion, and was an ardent Federalist. Declined the offices of associate justice of the United States Supreme Court, Secretary of War and Secretary of State, but became minister to France in 1796. He was not well received, in this latter position, and shortly returned to America. In 1800 he was a candidate for Vice-president, and á candidate for President in 1804 and again in 1808.

GENERAL CHARLES COTESWORTH PINCKNEY

Washington, c. 1803. Canvas, 47½ x 38½ inches. Head by Stuart, remainder by Fraser. He is shown three-quarters, standing, three-quarters to the lèft, with his brown eyes directed to the spectator; his wig is powdered. His righ hand rests upon a closed leather-bound book, on a table covered with a red cloth; under the book is a sheet of paper on which is written: "Millions for Defence but not one cent for tribute." In his left hand he is holding a sheet of paper, on which may be read: "highest esteem and regard Yrs Go Washington" (George Washington's handwriting). He wears a general's uniform of the Continental Army: dark blue coat with buff collar, lapels and cuffs; gold epaulettes and brass buttons; buff waistcoat and trousers. From his left lapel is suspended the Order of the Cincinnati. The hilt of his sword and his watch fob are visible. In the background is a brown wall with a red curtain hanging at upper right and reappearing at edge of wall at upper left. At the left is a distant landscape, with fields, trees and a hill with a sunset sky becoming greenish-blue at top.

The portrait was inherited by his daughter, Harriet Pinckney (1776–1866), who bequeathed it to her nephew, the Reverend Charles Cotesworth Pinckney (d. 1898). He left the picture to his son, Captain Charles Cotesworth Pinckney (d. 1909), who bequeathed it to his son, Gustavus Pinckney, and at his death his widow sold it (in 1920) to the present owner, Julian Mitchell, Esq., of Charleston, South Carolina, a great-great-grandnephew of the subject.

Reproduced, in half-tone, in *American Art News*, November 28, 1914.
Not listed in Mason.

[*Illustrated*]

(646)

GEORGE PLUMSTEAD
1765-1805

GEORGE PLUMSTEAD was a son of William and Mary (McCall) Plumstead of Philadelphia. He became a merchant of Philadelphia and married, in 1795, Anna Helena Amelia Ross (q.v.).

Philadelphia, 1800. Canvas, 29 x 24 inches. A bust portrait, turned half-way to the right, with his hazel eyes directed to the spectator. His hair is powdered and he

wears a dark blue coat with brass buttons; a white neckcloth and *jabot*. In the background is a crimson curtain, draped back at the right, and revealing a blue sky and clouds. It is painted as an oval and the spandrels are dark brown.

This portrait, and the companion portrait of Mrs. George Plumstead, at the latter's death, came into the possession of their daughter, Anna Margaretta Plumstead (died 1878), wife of John H. Scheetz (1799–1865) of Philadelphia, who left them to her daughter, Helena Ross Scheetz, who bequeathed them in 1891 to the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

[*Illustrated*]

·(647)·

MRS. GEORGE PLUMSTEAD

1776-1846

ANNA HELENA AMELIA, daughter of John and Clementina (Cruikshank) Ross of Philadelphia. She married, first, in 1795, George Plumstead (q.v.), a member of a prominent Philadelphia family, and, second, the Honorable P. S. Markley of Montgomery County, Pennsylvania.

Philadelphia, 1800. Oval on rectangular canvas, 29 x 24 inches. This portrait is painted with great delicacy and the figure reflects calm repose and quiet dignity. Mrs. Plumstead is shown half-length, seated three-quarters to the left in a chair upholstered in red. She wears a high-waisted, dark blue velvet dress with a white lace *fichu* forming the V-neck. Around her neck, partly hidden in the folds of the *fichu*, is a long gold chain, the end of which, probably holding eyeglasses or a *lorgnette*, is tucked into a pocket or fold at the left. From another and smaller gold chain hangs a gold medallion resting on the lace at her breast. In and out of her luxuriant powdered hair is a velvet ribbon matching the dress. In the background

is a crimson curtain draped back at the left, where the base of a column and a cloud-flecked sky may be seen. The spandrels are dark brown.

The history of this portrait is identical with that of the Stuart portrait of George Plumstead. It is now owned by the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at "Loan Exhibition of Historical Portraits," Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888.

ENGRAVED, on wood, by Henry Wolf, for the *Century Magazine*, 1898, Vol. 3, page 881.

[*Illustrated*]

(648)

GEORGE POLLOCK

1762-1820

GEORGE POLLLOCK was the brother of Ann Elizabeth Pollock (Betsey Hartigan) (q.v.), wife of Doctor William Hartigan of Dublin, Ireland. In 1787 he married Catherine (q.v.), daughter of Richard Yates (q.v.), his business partner in New York. He was also associated with Oliver Pollock in New York and Philadelphia. In 1802 he moved to New Orleans and took an active part in the organization of the State Government.

New York, 1793. Canvas, 36x28 inches. He is shown three-quarters, seated in an armchair upholstered in red with brass nails, turned three-quarters to the left, with his brownish-gray eyes directed to the spectator. The position is one of comfort, with arms resting on the side of the chair and hands clasped in front. He wears a brown coat striped with gray, with brass buttons, only the top one being buttoned, a light gray waistcoat and shirt frill or *jabot*. The hair is powdered and tied in a queue bow. Slightly to his right is a table covered with a red cloth on

which is an inkstand with a quill pen and a package of letters. The background is plain and brownish-gray in color.

The portrait was owned in 1917 by Doctor Isaac M. Cline of New Orleans, who purchased it from a descendant. It is now owned by Thomas B. Clarke, Esq., of New York.

EXHIBITED at Union League Club, New York, February 9–13, 1922 (6).
Not listed in Mason.

[*Illustrated*]

·(649)·

MRS. GEORGE POLLOCK

Died 1805

CATHERINE, daughter of Richard (q.v.) and Catherine (Brass) Yates (q.v.) of New York. In 1787 she married her father's partner, George Pollock (q.v.). She died in New Orleans.

New York, 1793. Canvas, 36x28¼ inches. She is shown three-quarters, seated, almost front, in an armchair upholstered in red with brass nails, with her head turned three-quarters to the right. Her eyes are dark brown and are directed to the right of the spectator. She wears a white dress with gray spots, fastened at the waist with a blue sash. The bodice is finished with a gray muslin *fichu* with a ruffled edge, which reaches to her sash. In her auburn hair may be seen a bluish-gray ribbon and two rows of pearls. She also wears a necklace of two rows of pearls. Her left arm rests on the side of the chair and the hands are clasped on her lap. Her wedding ring is distinctly seen on her left hand. By her side is a table with a red cover on which is a work-basket containing some embroidery. The background is greenish-gray in tone with a panelled door at the left.

The history of this portrait, which is now owned by Thomas B. Clarke, Esq., of New York, is the same as the history of George Pollock's portrait by Stuart.

EXHIBITED at Union League Club, New York, February 9–13, 1922 (4).
Not listed in Mason.

[*Illustrated*]

·(650)·

CHAMBRÉ BRABAZON PONSONBY

1762-1834

A SON of Chambré Brabazon Ponsonby and his third wife, Mary, daughter of Sir William Barker (q.v.), Baronet of Kilcooley, County Tipperary, Ireland. He inherited Kilcooley Abbey from his mother and assumed the additional name of Barker. In 1791 he married Lady Henrietta Taylour (died 1838), eldest daughter of Thomas, first Earl of Bective (q.v.).

Owned by T. B. Ponsonby, Esq., of Kilcooley Abbey, County Tipperary, Ireland.

Not listed in Mason.

Listed in Strickland as by Stuart.

·(651)·

WILLIAM PORTER

1788-1818

THE son of William and Mary (Lamb) Porter, both of Boston. He traveled extensively and was in Madrid during the Napoleonic invasion, and his letters depict in great detail the gorgeousness of the French army under General Murat and the loyal spirit of the Spanish mob in fighting for their King, Ferdinand. Later he was made consul at Palermo, Sicily, returning to Boston on account of ill health. He never married and died at the age of thirty.

Boston, c. 1806–08. Panel, 26½ x 20⅞ inches. Bust portrait, half-way to left, with his gray eyes directed to the spectator. He wears a high-collared black

coat, white neckcloth, frilled shirt and white muslin tie. His face is oval, with high cheek bones, a pointed chin, small mouth, prominent ear, and ruddy complexion. His head is covered with a profusion of curly light yellowish-brown hair. The background is divided vertically, the left two-thirds being of a warm reddish-brown tone and the right third of a lighter brown.

At his death his portrait became the property of his father, who gave it to his granddaughter, Mrs. Christopher Minot Weld, the daughter of William Porter's only sister. Mrs. Weld bequeathed it to the present owner, Miss Rose Lamb of Boston.

EXHIBITED, at Museum of Fine Arts, Boston, from December, 1901, to December, 1902.

Not listed in Mason.
Listed in Fielding.

[*Illustrated*]

(652)

MRS. WILLIAM PORTER

SHE was a Miss Field.

Owned in 1880 by Mrs. William Hull McLellan of Boston, Massachusetts.

(653)

PORTRAIT OF A GENTLEMAN

1736/7-1782

Newport, 1767. Pastel, 15½ x 13½ inches. Representing a man in clerical garb. Head and shoulders only, three-quarters to the left, with bluish-gray eyes in the same direction.

This portrait is a pastel on paper pasted on canvas mounted on a pine stretcher, signed and dated on lower left-hand corner "Stuart 1767." On the stretcher is pasted a piece of paper on which is written in ink the name of the sitter and other data, but only the date of death and age is legible:

"Deceased Feby. 11 1782 aged 45 years
——ay——————————"

hence he was born in 1736 or 1737, and was thirty years old when this portrait was made.

This pastel is at the Essex Institute, Salem, Massachusetts; it was discovered on a shelf in that Institute in 1921.

Not listed in Mason.

[*Illustrated*]

(654)

PORTRAIT OF A GENTLEMAN

CALLED "Admiral Barrymore," but the identity of the sitter has not been satisfactorily ascertained.

London, c. 1780. Canvas, 30x25 inches. He is shown half-length, half-way to right, with his blue eyes turned towards his left. He wears a powdered wig with tight rolls over the ears, a black queue bow, neckcloth and white thin muslin shirt ruffles, and a very dark plum-colored coat with a high collar, large brass buttons, and its lapels lined with white satin, a white waistcoat with small white buttons, one of which is unbuttoned, allowing one or two of the shirt ruffles to protrude. He has a light florid complexion. A dark red curtain hangs at the left of the picture, the remainder of the background being of a warm luminous brown tone. His hands are not shown.

Charles Henry Hart says the portrait is a Stuart "but so plastered over with filling in and then repainted as to leave but little of the original Stuart and utterly worthless as a work of art." This thick coating of filling and repainting was removed, much to the advantage of the picture, while it was owned by Frank Bulkeley Smith.

The portrait was bought in 1915 by Frank Bulkeley Smith (1864–1918) of

Worcester, from M. Knoedler & Co., New York, and at the auction sale of his pictures, New York, April 22–23, 1920, listed as "Earl Barrymore," it was bought by C. Dillon.

EXHIBITED at the Worcester Art Museum in 1916.
Not listed in Mason.

(655)

PORTRAIT OF A GENTLEMAN

London, c. 1785. Canvas, 30 x 25 inches. Seated in an armchair upholstered in red, three-quarters to the left, wearing a greenish-gray coat with large metal buttons, tight sleeves, white ruffle at wrist, white waistcoat, and a powdered wig. His blue eyes are directed to the spectator and his complexion is ruddy. His left arm is resting on the arm of the chair, and in his left hand he holds a walking stick. At the left is a dark reddish-brown curtain; the background is of warm, dark brown tones.

One of a series of portraits, painted between 1785 and 1790, by Stuart for Boydell's Gallery. On April 11, 1913, it was sold at Christie's, London, to Messrs. M. Knoedler & Co. of New York. In 1925 this portrait was sold through the Fearon Gallery of New York to the Arnot Art Gallery, Elmira, New York.

REPRODUCED, in half-tone, in *The Art News*, New York, January 31, 1925.
Not listed in Mason.

(656)

PORTRAIT OF A GENTLEMAN

London, c. 1785. Painted in oval on rectangular canvas, 28½ x 23½ inches. Shown half-length, three-quarters to the left, the body nearly in profile. His dark gray eyes are turned to the spectator and his powdered wig is tied with a gray-black

queue bow. He wears a green coat, lined with yellowish-gray silk, a white neckcloth and ruffled shirt. In his right hand he holds a leather-bound book. There is a rich background of brown wall at the right with brown foliage and blue sky with sunset clouds at the left.

Sold by M. Knoedler & Co., New York, in 1920, to Edward S. Harkness, Esq., of New York.

Not listed in Mason.

[*Illustrated*]

(657)

PORTRAIT OF A GENTLEMAN

London or Dublin, c. 1785–89. This portrait represents a young man seated in an armchair, nearly full-front, with his hands crossed upon his breast. His hair is powdered and he wears a grayish-lavender coat, a white waistcoat with large lapels protruding over the coat, a white neckcloth and ruffled shirt. The background is a dark green fringed curtain slightly draped back at the extreme right.

Owned, in 1917, by Sir Claude Phillips of London.

Reproduced, in half-tone, in the *Burlington Magazine*, London, January, 1917, as frontispiece. (See the article on this picture, by C. J. Holmes, in same magazine.)
Not listed in Mason.
Listed in Fielding.

[*Illustrated*]

(658)

PORTRAIT OF A GENTLEMAN

Dublin, 1788–92. Canvas, 29¾ x 24¾ inches. Bust, half-way to right. His complexion is fresh and a faint smile hovers around his mouth and in his dark blue eyes, which are directed to the spectator. He wears a dark rich brown high-collared coat with wide flaring waistcoat lapels (with stripes of golden yellow and light blue, the latter narrower than the yellow) overlapping the coat, which has large dull brass buttons; a white ruffled shirt with ruffles at wrist, and a powdered wig

tied in a black queue bow. His right hand is thrust into the coat, the left hand is not shown. A plain background of warm tone.

Bought about 1902 by Dermod O'Brien of Dublin in a suburb of Dublin, as a "Portrait of an Unknown Man." In 1915 Sir Hugh Lane brought it to America. On its arrival it was called, without any foundation, a "Portrait of Mr. Webbe." It was purchased by the Ehrich Galleries, New York City, and sold by them to Robert C. Vose of Boston, who in turn sold it to James G. Butler, Jr., Esq., of Youngstown, Ohio. It now hangs in the Butler Art Institute, Youngstown, Ohio.

REPRODUCED, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries, New York, 1918, page 114, as "Mr. Webb, Sr. (?)."
Not listed in Mason.
Listed in Fielding as "Mr. Webbe, Sr."

[*Illustrated*]

(659)

PORTRAIT OF A GENTLEMAN

Dublin, between 1788 and 1793. Canvas, 28½ x 24⅜ inches. Bust, half-way to the left, with small, narrow oriental dark blue eyes directed to the spectator. He has a plump oval face, a rather florid complexion, thick lips slightly parted, and his powdered wig is of generous dimensions. He appears to be fifteen or sixteen years of age. He wears a brown high-collared coat with dull brass buttons, a yellow waistcoat with protruding lapel appearing above the buttoned coat, and a white ruffled shirt. A black gown (perhaps Trinity College) is thrown over his left shoulder but does not cover the arm. Plain warm background, which does not cover the corners of the canvas.

The late Sir Hugh Lane is said to have bought this and the portrait called "Mrs. Webbe" from J. Rochelle Thomas, a London dealer, who is said to have acquired them in County Donegal, Ireland. After its arrival in New York this portrait was called, without any reason, a "Portrait of George Webbe," who was said to be a son of the subject of another portrait of an older and also unknown man, brought here at the same time from Ireland (see No. 658). The latter picture belonged to Dermod O'Brien, Esq., of Dublin, who bought it about 1902 in Dublin and knew nothing of its history or name of subject and consigned it in 1915 to Sir

Hugh Lane for sale in America. The portrait described above is now owned by the Ehrich Galleries, New York.

REPRODUCED, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries, New York, 1918, page 113, as "Mr. Webb, Jr. (?)."

Not listed in Mason.
Listed in Fielding and called "Mr. George Webbe."

[*Illustrated*]

(660)

PORTRAIT OF A GENTLEMAN

Dublin, c. 1790. Painted in oval on rectangular canvas, 30 x 25¼ inches. Bust, three-quarters to the right, with blue eyes directed to the spectator's right. He wears a rich reddish-brown, high-collared coat with lapels of light brown; a waistcoat with striped lapels of orange and white and pale bluish-gray round glass buttons with orange colored centers; a white neckcloth and frilled shirt. His powdered wig is tied in a black queue bow. The background is plain, of neutral grays and browns.

This portrait was bought in 1919 by Messrs. Scott & Fowles of New York from another dealer and is now owned by Mrs. Stevenson Scott of New York City.

Not listed in Mason.
NOTE: It may be a portrait of Sir John Leeds (d.1811), first Baronet.

(661)

PORTRAIT OF A GENTLEMAN

Canvas, 30 x 25 inches. Bust portrait of a middle-aged man, showing him turned half-way to the right, with his dark eyes directed to the spectator. His hair (or wig) is slightly powdered and tied with a narrow black queue ribbon. He wears a dark coat, white neckcloth, tied in a bow, and a finely pleated shirt ruffle. Plain dark background.

In the possession of Lucius O'Callaghan, Director of the National Gallery of Ireland, Dublin, who acquired it at an auction sale in Dublin.

Not listed in Mason.
This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

·(662)·

PORTRAIT OF A GENTLEMAN

Canvas, 24 x 20 inches. Unfinished head of a young man, turned half-way towards the left, with brown eyes directed to the spectator. The hair is light brown, slight color in the cheeks and a suggestion of a white stock. The background is very slightly tinted.

This portrait was bought about 1885 in Charleston, South Carolina, and presented by the buyer to the late George H. Story of New York. In 1899 Mr. Story presented it to the Wadsworth Atheneum, Hartford, Connecticut.

Not listed in Mason.

Listed in Fielding.

[*Illustrated*]

·(663)·

PORTRAIT OF A GENTLEMAN

Canvas, 15 x 14 inches. An unfinished sketch of a head, representing a man, possibly an actor, about fifty-five to sixty years of age. The head, turned half-way to the right, is tilted slightly to his left, and his brown watery eyes are directed to the spectator. His thick disheveled hair is reddish brown and his complexion very brilliant. He is wearing a white neckcloth and the collar of a black coat is suggested. Background of neutral brown.

This sketch is owned by the City Art Museum, St. Louis, Missouri.

Reproduced, in half-tone, in the Bulletin of the City Art Museum, St. Louis, Vol. I, No. IV, March, 1916.

In half-tone, in catalogue of the City Art Museum, St. Louis, page 117.

Not listed in Mason.

[*Illustrated*]

·(664)·

PORTRAIT OF A GENTLEMAN

(Called portrait of Martin Van Buren at age of thirty-three)

Panel, 28½ x 23½ inches. Bust, nearly full front, turned slightly towards his right. Brown eyes directed to the spectator; light, reddish-brown hair in long

ringlets over top of head and forehead, and short curly sidewhiskers. His complexion is florid. He wears a high-collared black coat, a white waistcoat, a white standing collar, neckcloth and frilled shirt. His left forearm rests on the back of a chair, which is upholstered in a brownish-red brocade, and the fingers of both hands are interlocked. The face is much scumbled. The background is plain and of warm olive tones.

The Ehrich Galleries, New York, had this portrait in March, 1917. It was sold at auction at the Anderson Galleries, New York, on March 11, 1920 (54) to Albert Rosenthal, Esq., of Philadelphia.

REPRODUCED, in half-tone, in *Arts and Decoration*, New York, November, 1922, page 35.
Not listed in Mason.

NOTE: The late Charles Henry Hart claimed that this portrait was not by Stuart, but by Jarvis.

(665)

PORTRAIT OF A GENTLEMAN

Canvas, 24 x 20 inches. This has been called a portrait of John Quincy Adams, but it bears no resemblance to him. It is the bust portrait of a man about thirty or thirty-five years of age, showing him turned three-quarters to the left, with his blue-gray eyes directed slightly to the spectator's left. He wears a powdered wig, tied with a narrow black queue ribbon, a dark blue coat with velvet collar, white neckcloth and frill. Plain dark background.

Once in the possession of Daniel Huntington (1816–1906), the artist, this portrait was acquired by the Ehrich Galleries, New York City.

Not listed in Mason.

[*Illustrated*]

(666)

PORTRAIT OF A GENTLEMAN

Shown at half-length, seated in a carved and upholstered armchair, turned half-way to the right, with his eyes directed to the spectator. He wears a double-

breasted dark coat, a white neckcloth and white bow tie. His right hand is half thrust into the opening of the coat. The background is plain.

This portrait, which, according to Mason, is "painted with great freedom and very rich in color," was owned in 1880 by the late J. Gillingham Fell of Philadelphia, Pennsylvania.

EXHIBITED at the "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888, by J. Gillingham Fell, Esq.

[*Illustrated*]

(667)

PORTRAIT OF A GENTLEMAN

Boston, c. 1820. Panel, 27⅛ x 20⅝ inches. This bust portrait represents a man about twenty-eight to thirty years old, turned three-quarters to left, with his gray-blue eyes in the same direction. He has a ruddy complexion and his reddish-brown, somewhat curly hair is brushed forward over his ears. He wears a very dark brown coat with brass buttons, the edge of a buff waistcoat showing inside the coat; a white neckcloth, bow tie and pleated frill, in which is fastened a jeweled pin. In the background, near the center, is a dark gray-green column and base, at the right of which is a wall of warm reddish-brown tone and at the left a red curtain and a suggestion of sky.

This portrait was bought by Francis Seth Frost (1825–1902) of Boston, and is now owned by his three daughters, Mrs. George F. Chubbuck, Mrs. Annie F. Cook, and Mrs. H. A. Phinney of Arlington, Massachusetts.

Not listed in Mason.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(668)

PORTRAIT OF A GENTLEMAN

Canvas, 27⅞ x 22½ inches. Bust, half-way to the left. His deep-set hazel eyes are directed to the spectator, and his light brown curly hair grows in a peak on the forehead, giving him a very broad and high brow. He wears a dark blue

coat with brass buttons, a white waistcoat, a white standing collar, a neckcloth tied in a bow and a finely pleated ruffled shirt. The background is brown with a dark red curtain suggested as filling the left side part.

This portrait found its way to Europe and was acquired by the late Collis P. Huntington of New York as a "Portrait of Sir William Beechey," by Sir Thomas Lawrence. Mr. Huntington bequeathed it in 1925 to the Metropolitan Museum of Art, New York City.

Not listed in Mason.
This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

NOTE: Mrs. E. H. Harriman, of Arden House, Harriman, New York, owns a "Portrait of a Gentleman," on canvas, 22 x 17 inches, which she purchased from the late George H. Story and which is a copy, possibly by John Vanderlyn, after the picture described above. Mr. Story claimed that it was a portrait of Jerome Napoleon Bonaparte, Jr. (1805–1870), which does not seem convincing as the latter was only 23 years old at the time of Stuart's death, while the portrait shows a man of about 35 or 40.

[*Illustrated*]

(669)

PORTRAIT OF A LADY

Dublin, between 1788 and 1792. Canvas, 30x25 inches. Painted in an oval, the corners of the rectangular canvas being left white. It is a most attractive bust portrait of a lady about thirty years of age whose identity has as yet not been established. She is shown turned three-quarters to the left, with her blue eyes directed slightly to the left of the spectator. Her abundant hair is powdered, with the exception of a few curls that hang down on her shoulders. She wears a high-crowned and wide-brimmed hat of light blue, bound and trimmed with black velvet; a brown dress and a white *fichu* edged with blue ribbon and black tulle. Her hands are evidently meant to be in a partly visible large muff of gray fur. The background is plain and in shades of brown.

The late Sir Hugh Lane is said to have bought this portrait and another, called "George Webbe," from J. Rochelle Thomas, a London dealer, who is said to have

purchased them in County Donegal, Ireland. The National Gallery of Ireland, Dublin, acquired it from Sir Hugh Lane in 1914.

REPRODUCED, in half-tone, in the catalogue of the National Gallery of Ireland, Dublin, 1914, page 515, No. 680, and called "Mrs. Webbe."

Not listed in Mason.

Listed in Fielding and called "Mrs. Webb, Sr."

[*Illustrated*]

(670)

PORTRAIT OF A LADY

Philadelphia, c. 1795–1800. Oval canvas, 27x22 inches. Bust, slightly to right, with gray-blue eyes to spectator. Her complexion is fresh and her features are small. Reddish-brown curls show from under the white muslin, high crowned, mob cap, which is encircled with a light grayish-blue ribbon and trimmed with a lace-edged ruffle. Her dress is of light brown silk over which is a wide white muslin kerchief. She wears small pendant earrings. The background is grayish-brown and plain.

The portrait was for sale at the Ehrich Galleries in 1919. On March 11, 1920, it was sold at auction in the Anderson Galleries, New York, to John Frederick Lewis, Esq., of Philadelphia.

REPRODUCED, in half-tone, as frontispiece in the catalogue of the above sale at the Anderson Galleries, and called a "Portrait of Mrs. Elizabeth George, sister-in-law of Alexander Hamilton; afterwards wife of Admiral George of British Navy; buried in Trinity Churchyard, Charleston, South Carolina."

Not listed in Mason.

(671)

PORTRAIT OF A LADY

Philadelphia, 1806. Panel, 28½ x 23⅜ inches. Unfinished head, turned three-quarters to the left, wearing a grayish-white cap, beneath which on her forehead a straight fringe of brown hair is shown. A filmy white *fichu* is suggested. Her

eyes are hardly more than indicated. The double chin and a pencil outline sketchily indicating the outline of the figure suggest a woman somewhat stout. The panel is of a uniformly even gray-green, but the beginnings of a dark brown background appear against the right cheek.

Formerly owned by Doctor Robert William Hooper (1811–1885) of Boston, then by his son, Edward William Hooper (1839–1901), who bequeathed it to his daughter, Louisa Chapin Hooper, the wife of Ward Thoron, Esq., of Boston.

Exhibited—
At Museum of Fine Arts, Boston, in 1880 and 1915.
At Copley Hall, Boston, in "Loan Collection of Portraits of Women," March, 1895.
At the Metropolitan Museum of Art, New York, in "Loan Collection of Paintings by Early American Artists," November, 1896, No. 208.

Not listed in Mason.
Listed in Fielding.

(672)

PORTRAIT OF A LADY

Canvas, 29 x 23¾ inches. Half-length, turned half-way to the left, sitting slightly forward with hands crossed in lap and her brown eyes directed towards the spectator. Her complexion is fair and her light brown hair, hanging down her back, is held by a tulle bow. She wears a low-necked black dress with white ruffled bertha. The background is a rich red curtain, darker at the top, with an open sky and landscape at lower left.

Owned by Mrs. E. H. Harriman of Arden House, Harriman, New York.

Not listed in Mason.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(673)

PORTRAIT OF A LADY

Canvas, 22 x 18 inches. This picture has been cut down from a 30 x 25-inch canvas. It represents the head of a woman in middle life, three-quarters to the left,

with brown eyes directed to the spectator. Her light, warm, brown hair is parted and worn in tight curls over the ears with a narrow velvet band matching the hair and binding the head. She has a round, plump face with a fresh, ruddy complexion, and the suggestion of a smile. A white ruffle around the neck is vaguely indicated. Unfinished background with fog-colored ground.

This portrait was bought about 1875 by Samuel P. Avery, Sr., of New York, and was inherited by his son of the same name of Hartford, Connecticut, who, in 1918, sold it to George H. Story of New York. Mr. Story bequeathed it to the National Gallery of Art, Washington, District of Columbia.

Not listed in Mason. Listed in Fielding.

(674)

MRS. ANN CATHARINE POWELL

This portrait was bequeathed to her husband's grandson, Jonathan Mason of Boston, and by him to his daughter, Mrs. Alice Mason, who owned it in 1880.

EXHIBITED at the Exhibition of Stuart's Portraits, Boston, 1828, No. 20.

(675)

HENRY PRATT

1761-1838

HENRY PRATT was the son of Matthew Pratt, the portrait painter, and his wife Elizabeth (Moore) Pratt. He became one of the most successful shipping merchants and richest men of Philadelphia. His country place was "Lemon Hill," now within the limits of Fair-

mount Park. He married, first, Frances Moore in 1778; second, in 1785, Eliza Dundas; and third, in 1794, Susannah Case, by all of whom he had children. He was a partner of Abraham Kintzing (1763-1835), and was one of the founders of the Pennsylvania Academy of the Fine Arts.

Philadelphia, c. 1800. He is shown half-length, turned half-way to the right, with his dark eyes directed to the spectator. His hair is powdered and his complexion florid. He wears a velvet-collared coat, white neckcloth and *jabot*. In the background is a red curtain and a column.

The picture was owned in 1902 by Mrs. Joshua Lippincott of Philadelphia and was recently presented to the Pennsylvania Academy of the Fine Arts, Philadelphia, by Mrs. Archibald Barklie, formerly Mrs. Dundas Lippincott.

REPRODUCED, in half-tone, in "Salons Colonial and Republican," by Anne H. Wharton, 1902, facing page 72.

Not listed in Mason.
Listed in Fielding, No. 106.

(676)

JUDGE WILLIAM PRESCOTT
1762-1844

A SON of Colonel William and Abigail (Hale) Prescott of Pepperell, Massachusetts. He was graduated from Harvard in 1783, and in 1793 married Catherine Greene Hickling (1767-1852). He became a lawyer and practised successively in Beverly, Salem and Boston, to which latter place he removed in 1808. Elected to the state legislature in 1814, and was one of the delegates to the Hartford Convention; Judge of Court of Common Pleas in 1818-19. In 1828 he retired from active life.

Boston, 1828. Canvas, 37x28 inches. A half-length portrait. Seated in an armchair upholstered in red, with his clear-cut profile turned to the left. His eyes

are gray; his head is slightly bald, and his hair is brown, turning gray. He wears a black coat, a white standing collar, bow tie and a ruffled shirt. With both hands he holds a brown leather-bound book which is resting on his knees, its red label bears the title: "Laws of Massach." In the center of the background is a red curtain draped back at the left and showing some bookshelves on which are some grayish-brown leather-bound books.

This portrait became the property of Judge Prescott's son, William Hickling Prescott (1796–1859), the distinguished historian. After the death of his widow it became the property of their daughter Elizabeth, Mrs. James Lawrence of Boston. At Mr. Lawrence's death in 1875, it passed to his son, James Lawrence (1853–1914) of Groton, Massachusetts. It is now owned by his son, James Lawrence of Milton, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, either No. 110 or No. 171.

[*Illustrated*]

(677)

JUDGE WILLIAM PRESCOTT

1762-1844

This second picture of Judge Prescott is, to judge from an old photograph, a bust portrait showing him turned half-way to the left, with his eyes directed to the spectator. He appears to be of the same age as in the previously described picture, and wears the same attire.

The portrait, after the death of his widow in 1852, became the property of their daughter, Catherine Elizabeth (born 1799), wife of Franklin Dexter of Boston, who kept it at least during the latter part of her life, at her home in Beverly, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, either No. 110 or No. 171.

A copy, by Jane Stuart, is owned by William Brown Prescott, Esq., of Boston.

·(678)·

JAMES PATTON PRESTON

1774-1843

JAMES PATTON PRESTON was the son of Colonel William and Susanna (Smith) Preston, and was born at Smithfield, Virginia. He studied at William and Mary College 1790-1795, and was elected to the State Senate in 1802. In 1812 he was appointed Lieutenant-Colonel of the 12th United States Infantry, and for gallantry during the war was promoted to the rank of Colonel in 1813. Elected Governor of Virginia in 1816, he served until 1819, then became postmaster of Richmond, Virginia. He married Ann Taylor of Norfolk, Virginia.

Washington, 1803. Panel, 25 x 20 inches. He is shown bust, turned half-way to the left, with his hazel eyes directed to the spectator. His dark brown hair is brushed forward over his temples. He wears a dark brown coat, white neckcloth and muslin bow. The plain background is a very dark gray, lighter at points.

The portrait was inherited by his cousin, Doctor Samuel Brown (1769–1812), son of his sister, Margaret, who brought him up. Then by his daughter, Susan Catherine Brown, wife of Charles Ingersoll (1805–1882), who left it to her daughter, Anna Wilcocks Ingersoll, wife of Doctor James Hare Hutchinson (1834–1889) of Philadelphia. It then passed to Mrs. Francis J. Hutchinson, daughter-in-law of Doctor James Hare Hutchinson, from whom it was acquired by Thomas B. Clarke, Esq., of New York City. The present owner is Preston Davie, Esq., of New York City and Tuxedo Park, New York.

EXHIBITED at the Union League Club, New York, November, 1921.

REPRODUCED, in "Art in America," New York, February, 1922, page 95.

Mason mentions a portrait by Stuart of a member of the Preston family, owned at one time in New Orleans, Louisiana.

[*Illustrated*]

·(679)·

REVEREND WILLIAM PRESTON

1729-1789

A SON of William Preston of Hincaster, Westmoreland County, England. He attended Heversham School, matriculated at Trinity College, Cambridge, in 1749, received the degree of B.A. in 1753, became a Fellow of Trinity in 1755, and a M.A. in 1756. He entered the diplomatic service and was British chargé d'affaires at Vienna and Naples. Later on he was appointed chaplain and secretary to Charles, Duke of Rutland, during the latter's incumbency as Lord-Lieutenant of Ireland. He became Bishop of the diocese of Killala, County Mayo, Connaught, and in 1787 was advanced to the Bishopric of Ferns. At the time of his death the government had intended to transfer Bishop Preston to an English see and to the mastership of Trinity College, Cambridge. He died in Dublin, unmarried, and the Duchess of Rutland erected to him a monument in the Cathedral at Ferns.

Dublin, c. 1788. Oval on rectangular canvas, 30x25 inches. Bust, three-quarters to the left, with his eyes directed towards the spectator. He wears a powdered wig, white linen bands, black stole and white linen surplice with full sleeves. The background is plain and of neutral tint.

This portrait passed in 1924 through the Ehrich Galleries, New York City, and was sold in 1925 by the Casson Galleries of Boston to Preston Davie, Esq., of New York City and Tuxedo Park, New York.

ENGRAVED, in mezzotint, by W. Dickinson, 12½ x 10½ inches.
REPRODUCED, in half-tone, in *The Art News*, March 14, 1925.

Not listed in Mason.
Listed in Strickland.

[*Illustrated*]

JOSEPH PRIESTLEY

1733-1804

BORN in Fieldhead, near Leeds, England, son of Jonas Priestley, a woolen cloth dresser in very moderate circumstances, Joseph Priestley became a theologian, natural philosopher, and Dissenting minister. Author of many books on theology and science. He was driven from Birmingham, and his books and furniture destroyed, by a sudden outbreak of mob violence in June, 1791. He came to America in 1794 and made his home in Northumberland, Pennsylvania, where his sons were already settled. Among his important discoveries are: Nitric acid, in 1772; oxygen, hydrochloric acid and ammonia, in 1774; sulphur dioxide, silicon, tetrafluoride and carburetted hydrogen gas, in 1775; nitrous oxide, in 1776, and carbon monoxide, in 1779. The former Priestley home in Northumberland is now to become a memorial library.

London, c. 1785. Canvas, c. 30x25 inches. The engraving by Holl shows him at half-length, turned half-way to the right, with his eyes directed at the spectator. His hair is parted in the middle and worn rather long over his ears and at the back of his neck. He wears a black coat, a high black waistcoat and white neckcloth. Plain background.

Owned in 1835 by T. B. Barclay of Liverpool, England, and in 1881 by William Rathbone, Liverpool.

EXHIBITED at the Liverpool Art Club, in 1881, by William Rathbone.

ENGRAVED, in stipple, by W. Holl, "from a picture by Gilbert Stewart in the possession of T. B. Barclay, Esq., of Liverpool."

(681)

JOSEPH PRIESTLEY

1733-1804

Canvas, 30x25 inches. This second portrait was restored about fifteen years ago by someone in Philadelphia, and is in such condition that it is difficult to tell now whether it was a replica by Stuart. It has always been in the possession of the family with the attribution to Stuart, passing from father to son, all named Joseph Priestley, until two generations ago, when it was inherited by Miss Anna Priestley of Northumberland, Pennsylvania, at whose death about two years ago it passed to her nephew, Joseph Priestley Catlin, Esq., of Plainfield, New Jersey, the present owner.

A copy was made by Albert Rosenthal, Philadelphia, in 1921, for the American Chemical Society, who presented it to the National Gallery, Washington, District of Columbia.

(682)

ADMIRAL THOMAS PRINGLE

THOMAS PRINGLE was post-captain in 1776, rear-admiral of the Blue in 1794, rear-admiral of the Red in 1795, vice-admiral of the White in 1799, vice-admiral of the Red in 1801.

The engraving by Orme shows a bust portrait, turned half-way to the right, with his eyes directed at the spectator. He wears a powdered wig, with rolls over his ears, and tied with a narrow queue ribbon; a uniform coat with gold braid and epaulettes and two rows of metal buttons, a light waistcoat, partly unbuttoned, and a white neckcloth and frill. Plain background.

ENGRAVED, in stipple, by Orme, Jr., 1797, oval, 4⅜ x 3⅜ inches, "from the original picture in the possession of Francis Stephen, Esq."

Not listed in Mason.
Listed in Fielding, No. 109.

(683)

MRS. WILLIAM YOUNG PURVIANCE

Born 1787

BORN in Exeter, Devonshire, England, Jemima Degen came to this country in 1805 and in the same year married William Young Purviance (1778-1868) and settled in New York.

Boston, c. 1810. Canvas, 31 x 25 inches. She is shown half-length, three-quarters right, her head tilted slightly towards her right. She wears a low-cut, close-fitting, short-sleeved white dress, and a lace shawl or mantilla hangs from her light brown hair and over her shoulders. Her high forehead is largely concealed by long ringlets, and her large blue eyes are directed to the spectator. The background is plain and dark.

About 1845, Mrs. Purviance, when in need of money, took the portrait to a dealer in Brooklyn, New York, as security on a temporary loan. Later her son called upon the dealer to redeem it, but, to his dismay, found that it had been sold and the dealer refused to disclose the name of the purchaser. The family think that it probably went to someone in England or on the continent. At any rate, it has never been found. Fortunately, a very good copy, from which our description has been taken, had already been made by Jane Stuart. This copy is now in the possession of a granddaughter of Mrs. Purviance, Mrs. Theodore L. Johnson, of Elizabeth, New Jersey.

Listed in Mason, but the name is spelled incorrectly "Mrs. William Y. Perviance."

(684)

JOSIAH QUINCY, JR.

1744-1775

THIRD son of Colonel Josiah and Hannah (Sturgis) Quincy, of Quincy, Massachusetts. He was graduated from Harvard in 1763. In 1769 he married Abigail Phillips and had one son, Josiah (q.v.).

In 1774 he sailed for England as confidential agent of the Patriotic Party to consult with their friends there, and died on the return voyage off Gloucester, Massachusetts. (See "Memoir of the Life of Josiah Quincy, Jr., by his Son," Boston, 1825.)

Boston, October and November, 1825. Canvas, 35½ x 27½ inches. Stuart, who never saw Josiah Quincy, Jr., painted this portrait after studying family portraits and prints, and the result was considered a good likeness. It shows him half-length, seated, turned three-quarters to the right, his left arm resting on a table on which are five leather-bound books, also a quill pen. He wears his black graduating gown, a white neckpiece and ruffled shirt, and a powdered wig tied in a queue bow. In his left hand is, what appears to be, a roll of parchment. At the extreme right of the painting is a column with a base, and the rest of the background is mottle gray.

This portrait of Josiah Quincy, Jr., has always remained in the Quincy family, coming down in line of direct descent to the present owner, Mrs. Josiah Quincy of Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 153.

[*Illustrated*]

(685)

JOSIAH QUINCY
1772-1864

ONLY son of Josiah Quincy, Junior (q.v.), and his wife Abigail (Phillips) Quincy of Boston. He was Mayor of Boston from 1823 to 1828 and President of Harvard University from 1829 to 1845. In 1797 he married Eliza Susan Morton (q.v.) of New York City.

Boston, 1806. Panel, 30¼ x 24½ inches. Half-length, seated in a chair upholstered in red, with his blue eyes directed to the spectator, his body being nearly in profile to left and head three-quarters to left. His complexion is ruddy and he has reddish-brown curly hair and sidewhiskers. He wears a black coat, a white neckcloth and tie. In his left hand he is holding a closed book, shown in lower left corner. The background is plain and of warm brown tones.

This portrait was inherited by his son, Edmund Quincy, of Dedham, Massachusetts, who bequeathed it to his son, Henry Phillips Quincy, of Dedham, at whose death it passed to his widow, the present owner.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, either No. 66 or No. 157.

At Museum of Fine Arts, Boston, 1922, and was still there in 1924.

[*Illustrated*]

(686)

JOSIAH QUINCY

1772-1864

Boston, 1824. Canvas, 36 x 28 inches. In this portrait, which was begun in November, 1824, but did not leave Stuart's studio in Essex Street, Boston, until May, 1825, Josiah Quincy is shown at the age of fifty-two. He no longer wears whiskers, but his hair is still brown and curly and his complexion ruddy. His eyes, directed to the spectator, are brown, however; whereas in his portrait painted at the age of thirty-four, they are blue. He wears a black coat, a white neckcloth with a standing collar, and is seated, half-way to the right, in an armchair upholstered in old rose. In his hands he holds the plan of the new Faneuil Hall Market. At the extreme left is a column around which may be seen a drapery of old rose. According to Miss Eliza Susan Quincy, this portrait of her father was painted at her request when he was Mayor of Boston and during the erection of the Quincy, or Faneuil Hall, Market, a reproduction of which Stuart insisted upon adding in the background, at the right.

The portrait was inherited by his daughter, Eliza Susan Quincy, who, in July, 1876, presented it to the Museum of Fine Arts, Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, either No. 66 or No. 157.

ENGRAVED—
On steel, by H. Wright Smith, and reproduced in Quincy, Massachusetts, First Church, Chappel of Ease, 1890, 54.
On wood, by Kilburn, in Winsor's "Memorial History of Boston," 1881, Vol. 3, page 227.

REPRODUCED—
In photogravure, in Harrison's "Biographical Sketches of Preëminent Americans," 1892, Vol. I, plate 26.
In Daniel Munro Wilson's "Where American Independence Began," Boston, 1904, page 182.
A copy, made in 1914, by Giovanni B. Trocolli, hangs in the dining hall of the Harvard Club, Boston. Another copy, by Peter Roos, was owned in 1922 by Mrs. P. Roos of Cambridge, Massachusetts.

[*Illustrated*]

·(687)·

MRS. JOSIAH QUINCY

1775-1850

ELIZA SUSAN, a daughter of John and Maria Sophia (Kemper) Morton of New York City. Her marriage to Josiah Quincy (q.v.) took place in 1797.

Boston, 1806. Panel, 30¼ x 24½ inches. Half-length, turned half-way to the right, she is seated in an Empire armchair upholstered in grayish-pink figured silk and studded with brass-headed nails. Her hair is reddish-brown and worn in a braid around her head and in curls on her forehead. Her cheeks are high-colored. She wears a low-necked white satin dress, the neck filled in with a filmy white *fichu* of tulle. A robin's-egg, or light greenish-blue, silk shawl encircles her body and, falling from her left shoulder, covers both arms and right hand, the left hand showing, resting on her lap. A plain warm brown background.

MRS. JOSIAH QUINCY

The portrait is owned by Mrs. Henry Phillips Quincy, of Dedham, Massachusetts, its history being identical to that of Josiah Quincy's first portrait.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 65.
At the Museum of Fine Arts, Boston, 1922, and was still there in 1924.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 260.

[*Illustrated*]

(688)

ADMIRAL PETER RAINIER
1741-1808

ADMIRAL RAINIER was the son of Peter and Sarah (Spratt) Rainier of Sandwich, Kent, England. He entered the Navy in 1756; was made Lieutenant in 1768, Rear-Admiral in 1795, Vice-admiral in 1799, and Admiral in 1805. In 1807 he was member of Parliament for Sandwich. He never married, and at his death left property valued at 250,000 pounds sterling.

Dublin, c. 1793. Canvas, 30x25 inches. This bust portrait shows him as a ruddy-faced man between fifty and fifty-five years of age, turned half-way to the right, dressed in a uniform of dark blue coat faced with yellowish-white, and trimmed with gold braid on the collar and down the front of the coat, upon which are large brass buttons. The waistcoat is yellowish-white and has smaller brass buttons. He wears large spectacles with heavy bows and rims, and his hair is powdered. The background, dark in the upper part of the picture, is brightened lower down by a blue sky and white clouds, and in the right-hand lower corner appear distant trees.

According to Mason, Admiral Peter Rainier left his property, including this portrait, to a nephew who bore his name. In 1904 it was purchased by the Museum of Fine Arts, Boston, from someone in Canada, and is listed as a Copley on page 185 of their Catalogue of Paintings, 1921.

[*Illustrated*]

(689)

JOHN RANDOLPH

1773-1833

JOHN RANDOLPH "of Roanoke," Congressman and Senator, was born at Cawson's, near the mouth of the Appomattox River. It is said that he was seventh in descent from Pocahontas, daughter of the Indian Chief Powhatan, by her marriage with John Rolfe. He was a magnetic orator of great eloquence and a man of many noble traits, but eccentric and ill-balanced in character and passionate in disposition. His portrait by Stuart shows him, says his biographer, Henry Adams, "open, candid, sweet in expression, full of warmth, sympathy and genius," and "expresses all his higher instincts, and interprets the mystery of the affection and faith he inspired in his friends."

Washington, 1805. Canvas, 27 x 24 inches. His portrait, one of the finest productions of Stuart's brush, painted when Randolph was thirty-two years of age, and considered at the time an excellent likeness, represents him as a boy of sixteen. This youthful appearance is due to the fact that Randolph had no beard and never had to shave, added to which Stuart has omitted all the wrinkles in the face. He is shown seated in an Empire armchair upholstered in a pinkish material, with his body turned slightly towards his right, with his left arm thrown over the chair-arm, which he grasps lightly with his left hand. His head is tipped slightly forward and to his right, and his brown eyes, of a peculiar luminous beauty, are directed to the left. His brown hair, soft, thin and without curls, is unparted and carelessly brushed forward, partially covering a high forehead. He wears a dark green coat with a black velvet collar, a light gray waistcoat with wide lapels, a white rolling collar and negligee shirt, the wrist-band showing through the slashed cuff of the coat sleeve. His head is thrown into relief by a wall of an olive green tone, while at the left of the picture a red curtain is drawn aside, disclosing a glimpse of trees and blue sky, flecked with grayish-white clouds.

For many years the portrait hung at Roanoke, Mr. Raldolph's country home in Virginia, and at his death was inherited by his half-brother, Judge Beverley Tucker. He bequeathed it to his daughter, Mrs. Cynthia Beverley Tucker Coleman of

Williamsburg, Virginia, and she left it to her son, Charles Washington Coleman of Washington, District of Columbia. Since 1900 it has been temporarily placed in the loan collection of the Corcoran Gallery of Art, Washington, District of Columbia.

ENGRAVED, on wood, by R. G. Tietze, and reproduced in the *Century Magazine*, March, 1896, page 642.
REPRODUCED—
In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 160.
In half-tone, in Harland's "Some Colonial Homesteads," 1897, page 495.
In half-tone, in Anne H. Wharton's "Social Life in the Early Republic," 1902, facing page 152.
In half-tone, in "Masters in Art—Stuart," 1906, plate IV.
Not listed in Mason.
Listed in Fielding, No. 110.
C. S. Bradford, photo., copyright.

[*Illustrated*]

(690)

MRS. WILLIAM RAWLE

1761-1824

SARAH COATES BURGE was the daughter of Samuel and Beulah (Shoemaker) Burge of Philadelphia. On her twenty-second birthday, November 13, 1783, she married William Rawle, who was then twenty-four years of age. He had just returned to Philadelphia after having studied law at the Middle Court, London. Of his wife he said, she was a lady whose virtues and accomplishments gladdened nearly forty years of his life, and whom he had the misfortune to survive. Tradition tells us that she was a beautiful woman, sprightly and gay in her youth albeit a Quakeress. William Rawle held the position of Attorney of the United States for the District of Pennsylvania from 1791 to 1800, when he resigned. He was a writer and revised the laws of Pennsylvania,

was one of the founders of many well-known societies, and received the degree of LL.D. from Princeton and Dartmouth.

Philadelphia, c. 1798. Panel, 29 x 23⅜ inches. She is shown bust, half-way to left, seated, with her gray eyes directed to the spectator. Over her dark brown hair is a white headdress or cap. Her low-necked gown is also white, with a white *fichu*, and about her shoulders is a black shawl which conceals both forearms. In her hands is a loose, narrow, black ribbon. Her right hand rests on the table, with one end of the ribbon caught between her thumb and forefinger. Her left hand is held close to her body, and holds a loose knot of the ribbon, and keeps the shawl gathered about her. The chair in which she is seated, the table, and a fringed curtain draped in the background, are of various shades of brown. The framing of the window, through which can be seen blue sky and white clouds, is a drab gray.

At Mrs. Rawle's death her portrait was inherited by her husband, and at his death in 1836 it passed to their daughter Beulah, who married William Craig of Philadelphia. She bequeathed it to her brother, Francis William Rawle (1795–1881) of Fairfield Farm, Lycoming County, Pennsylvania. He left it to his son, Francis Rawle of Philadelphia, who, about 1910, gave it to his son, Henry Rawle, Esq., of Morristown, New Jersey.

EXHIBITED at the Loan Exhibition of Historical Portraits held at the Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888, lent by Francis Rawle.

ENGRAVED, on wood, by Henry Wolf for the *Century Illustrated Magazine*, 1899, Vol. XXXV, page 832.

REPRODUCED, in photogravure, in "Glenn's "Some Colonial Mansions," 1900, Vol. II, facing page 124.

[*Illustrated*]

·(691)·

MR. RECHART (OR RICKART)

THE subject of this portrait was, according to Mason, who spells his name Breschard and Pritchard, "a noted rider in his day" and "well known to Stuart."

MR. RECHART (OR RICKART)

Canvas, 29 x 24 inches. Only the head is finished. It is turned half-way to the left and shows a man of between thirty and forty years of age, with brown eyes directed at the spectator, a gray wig and white neckcloth. To the right of Rechart's head is the sketch of a horse's head in dark brown, and to the left is another, much larger head of a horse, front view, laid in with the same color. In the lower left-hand corner of the canvas is the following inscription:

"Portrait of
Mr. Rechart
Horse Equestrian
Friend of the artist
Gilbert Stuart";

while in the lower right corner is this inscription:

"Portrait of Rickart
Horse Equestrian and
Intimate Friend of
Gilbert Stuart."

This portrait is owned by the Misses Riggs of Washington, District of Columbia, who inherited it from their father, George W. Riggs, Esq. They think that Mr. Riggs acquired it about fifty years ago from an old Englishman by the name of Barlow, who sold pictures in Washington, District of Columbia.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(692)

WILLIAM REDWOOD

1734-1784

WILLIAM was the son of Abraham Redwood of Newport, Rhode Island. In 1757 he married Sarah Pope; he removed to Philadelphia and died at Burlington, New Jersey.

Newport, c. 1774. Canvas, 35 x 29 inches. He is shown standing, half-way to the right, with his brown eyes directed slightly to the spectator's right. His very

dark brown hair is worn in a queue bow and his complexion is ruddy. He wears a light grayish-olive satin coat and waistcoat, with buttons to match, and a white neckpiece. The two top buttons of the waistcoat are unfastened, showing a ruffled shirt; a fine lace ruffle is also seen at the wrist of his right arm, the hand of which is thrust into his waistcoat, where another button is unfastened; the left hand is not seen. The background is of dark warm colors with deep shadows at lower right, and a brown draped curtain at the left.

Owned by the Redwood Library, Newport, Rhode Island, the gift of Russell Coggeshall.

Not listed in Mason.

[*Illustrated*]

·(693)·

WILLIAM REED

1776-1837

WILLIAM REED was a merchant of Marblehead, Massachusetts, known as the "Apostle of Temperance"; he was a representative from Massachusetts as a Federalist to the Twelfth and Thirteenth Congresses (March 4, 1811, to March, 1815). He married, in 1800, Hannah Hooper (q.v.).

In this portrait he is shown facing the spectator and in his right hand he is holding a quill pen; the right hand rests upon his left forearm, and in his left hand is a folded paper. He wears a black coat.

In 1900 the portrait was owned by his niece, Ellen Ingersoll Broughton, wife of Henry Edward Waite of West Newton, Massachusetts.

Not listed in Mason.

·(694)·

MRS. WILLIAM REED

Born 1778

HANNAH HOOPER was the daughter of Robert and Mary (Ingalls) Hooper of Marblehead, Massachusetts. In 1800 she married William Reed (q.v.), a merchant, long in partnership with her brother. Mrs. Reed was an aunt of Doctor Robert William Hooper (1810-1885).

In her portrait, which is on a panel, she is shown almost full face, with body turned to the right. On her head she wears a cap or turban, and her hair, which is parted, is shown in curls on either side of her face. She is wearing a dark dress, the neck of which is filled in with a large frill. Her left hand and arm are resting on the arm of her chair.

In 1900 the portrait was owned by her niece, Ellen Ingersoll Broughton, wife of Henry Edward Waite of West Newton, Massachusetts. The following is in a letter from Frank Broughton of Marblehead, Massachusetts, dated August 8, 1904; he quotes a letter from Mrs. Waite: "The aforesaid portrait was given to me by my aunt, Hannah Hooper, and was painted on mahogany, and when Mr. Waite had the plate made for Mr. Roads' 'History of Marblehead' this portrait was pronounced by an expert to be painted by Gilbert Stuart." (There is no reproduction of this portrait in "The History and Traditions of Marblehead," by Samuel Roads, Jr., 1880.)

·(695)·

J. REID

EXHIBITED at the Exhibition of Stuart's Portraits, Boston, 1828, No. 207.

·(696)·

MRS. ADAM REIGART

Died 1806

MARY WAGER, a daughter of Philip Wager (q.v.) of Philadelphia. In 1791 she married Adam Reigart (1765-1844) of Lancaster, Pennsylvania, the founder of Reigart's Wine Store in 1785, and one of the most influential and active business men of the town. He became the first president of the Lancaster branch of the Bank of Pennsylvania.

Panel. An unfinished head.

In 1880 this portrait was owned in Lancaster, Pennsylvania.

·(697)·

GEORGE REIGNOLD

Panel, 29 x 24 inches. Bust portrait of a middle-aged man, turned slightly to the right, with his dark brown eyes directed to the spectator. He is seated in a gilt chair upholstered in crimson damask. His curly hair is powdered, worn long and tied in a queue bow. He wears a blue velvet coat with gilt buttons, light waistcoat, a white neckcloth and lace *jabot*. In the background is a dark green curtain, draped back at the extreme left, showing a red panel.

This portrait was purchased by James H. Sherrard of Philadelphia in 1876 at the sale in Philadelphia of the belongings of John Neagle, the artist, and acquired in 1898 by the Pennsylvania Academy of the Fine Arts, Philadelphia, at the auction sale of James H. Sherrard.

EXHIBITED at the "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, from December 1, 1887, to January 15, 1888.

[*Illustrated*]

·(698)·

JOSEPH WARREN REVERE

1777-1868

JOSEPH WARREN REVERE was the son of Paul (q.v.) and Rachel (Walker) Revere (q.v.) of Boston.

Boston, c. 1813. Panel, 27 x 22 inches. Bust, turned three-quarters to the left, with his blue eyes directed to the spectator. His auburn hair is brushed forward on the temples. He wears a dark blue coat, a white neckcloth, bow tie and a finely pleated ruffled shirt. The plain background is of a dark olive tone. In the lower right-hand corner the back of a red chair is seen.

This portrait was inherited by his son, John Revere (1822–1886). It is now in the possession of the Revere family.

EXHIBITED at Copley Hall, Boston, March, 1896.

·(699)·

PAUL REVERE

1735-1818

A SON of Paul and Deborah (Hichborn) Revere of Boston. His grandfather, a Huguenot, lived on the island of Guernsey, from which place his father emigrated to Boston, where he learned the trade of a goldsmith. Paul, his son, learned his father's trade and became the well-known silversmith, engraver and patriot. In 1775, on the issue of paper money by the Colony of Massachusetts, he engraved the plates. In 1773 he married Rachel Walker (q.v.).

Boston, 1813. Panel, 27 x 20 inches. A bust portrait, half-way to the right, with his light brown eyes directed to the spectator. His hair is white and his com-

plexion ruddy. He wears a black coat, white waistcoat, neckcloth and tie. The background is dark.

His son, Joseph Warren Revere (1777–1868), had the portraits of his father and mother painted by Stuart. They later became the property of his son, John Revere (1822–1886). They are now in the possession of the Revere family, who have the following receipt:

"Received of John Warren Revere $200 in full for painting two portraits. Gilbert Stuart, Boston, 3 June, 1813."

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 117.
At Museum of Fine Arts, Boston, 1880.
At Copley Hall, March 2–23, 1896.
ENGRAVED, on wood, by Kilburn, for Winsor's "Memorial History of Boston," 1880–81, Vol. III, page 69.
LITHOGRAPHED (vignette), by Pendleton, for *New England Magazine,* 1902, Vol. 26, page 150.

A very fine copy, made for Nathaniel Thayer of Boston by Chester Harding, is owned by Mrs. Nathaniel Thayer of Boston and Lancaster, Massachusetts, a great-granddaughter of Paul Revere. A copy, by Jane Stuart, is owned by the Bostonian Society of Boston. A third copy hangs in the Public Library, Lexington, Massachusetts; and a fourth copy is owned by the Massachusetts Charitable Mechanics' Association of Boston.

[*Illustrated*]

(700)

MRS. PAUL REVERE

1745-1815

RACHEL WALKER of Boston married, as his second wife, Paul Revere (q.v.) of Boston in 1773.

Boston, 1813. Panel, 27x20 inches. Half-length, seated in square-backed chair upholstered in red, turned half-way to the left, with her light blue eyes directed to the spectator. Her arms are crossed and rest on her lap, only the left hand showing. Her dress is of silvery or grayish-white silk, very plain, with long sleeves, and trimmed with a lace ruff of the same color at the neck. She wears a lace cap which almost entirely conceals her hair, although a few reddish-brown

curls are seen on her forehead. The background is plain; dark at the right of the picture and lightening towards the left.

The portrait is now owned by descendants of Paul Revere, its history being the same as that of Paul Revere's portrait.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 118.
At the Museum of Fine Arts, Boston, 1880.
At Copley Hall, Boston, March 2–23, 1896.
A very fine copy, by Chester Harding, is owned by Mrs. Nathaniel Thayer of Boston and Lancaster, Massachusetts.

[*Illustrated*]

·(701)·

DOCTOR EDWARD REYNOLDS

Exhibited at the Exhibition of Stuart's Portraits, Boston, 1828, but not returned to the family and never since been heard of. (This is according to Mason, but the catalogue of the exhibition does not give the name of Doctor Reynolds.)

·(702)·

SIR JOSHUA REYNOLDS

1723-1792

THIS celebrated English portrait painter was born July 16, 1723, at Plympton, in Devonshire. His father was the Reverend Samuel Reynolds, and his mother, Theophila, daughter of Matthew Potter. Studied under Thomas Hudson in London from 1740 to 1743. In 1749 he went to Italy and lived for two years in Rome. In 1752 he returned, via Paris, to London, and his brilliant career of forty years followed. In

1768 he was one of the founders of the Royal Academy, London, and became its first president (1768-1792). The same year he was knighted.

London, 1784. Canvas, 36 x 30 inches. He is shown seated, three-quarters left, in a gilded armchair upholstered in red, at a table covered with a red cloth, on which lie two scrolls of paper. His dark gray eyes are directed to the spectator, his complexion is very ruddy. He wears a black coat with a black satin waistcoat, a white neckcloth and shirt ruffles and a powdered wig. His hands, with white ruffles at the wrists, rest on his knees, and held in his left hand is a gold snuff box. At the left is a fluted column about which is draped a red curtain. The remainder of the background is of a warm brown.

This portrait, which shows Sir Joshua Reynolds at the age of sixty-one, was a commission given to Stuart by Alderman John Boydell (q.v.) to add to his collection of artists illustrating his edition of Shakespeare. It was acquired early in the last century by Lord Inchiquin of Dromoland, Newmarket-on-Fergus, County Clare, Ireland, and purchased in 1919 from his estate by Messrs. M. Knoedler & Co., New York, and sold by them the same year to the present owner, Thomas B. Clarke, Esq., of New York.

MENTIONED in "Reynolds" by Leslie & Taylor, Vol. II, page 468, as follows: "July, 1784. Mr. Stuart (This in Reynolds' list of sitters). Foot-note: "These appointments may have been, and I think were, for sittings not *of*, but *to* Stuart, the American Painter, who was now painting Sir Joshua for Boydell."

EXHIBITED at the Union League Club, New York, April, 1922.

ENGRAVED—
In stipple, by Messrs. Facius, 1802.
In stipple, by E. Scriven, 1802, 6½ x 5 ins.
In stipple, by E. Scriven, 1802, 4 x 2⅔ ins.

REPRODUCED, from the engraving by Facius, as frontispiece to H. W. Beechey's "Literary Works of Reynolds," 1835.

A miniature copy by C. Bestland is in the Ashmolean Museum, Oxford, England.

[*Illustrated*]

(703)

CAPTAIN HENRY RICE

IN all probability a member of a family of Washington County, New York. He served in the War of 1812. There is a Captain Henry Rice on the roster of the 114th Infantry Regiment for the years 1816-1819.

CAPTAIN HENRY RICE

Boston, c. 1815. Panel, 26½ x 21½ inches. Bust portrait, body turned three-quarters to the left, face half-way to the left, with his gray-blue eyes directed at the spectator. He wears a black coat and white waistcoat, a white standing collar, bow tie and ruffled shirt. His reddish brown hair and sidewhiskers are curly. Plain background of greenish-brown.

This portrait was owned in 1896 by Miss Lita A. Rice and purchased in 1897 by the Metropolitan Museum of Art, New York City.

EXHIBITED at "Loan Collection of Paintings by Early American Artists" at the Metropolitan Museum of Art, New York, from November, 1895, to May, 1896. (No. 200i.)

Not listed in Mason.
Listed in Fielding, No. 112.

[*Illustrated*]

·(704)·

COLONEL NATHAN RICE
1754-1834

A NATIVE of Massachusetts, became Second Lieutenant and Adjutant of the 24th Continental Infantry in 1776; Major and Aide-de-Camp to General Lincoln from May, 1777, to January, 1781; retained as Major of the 4th Massachusetts Regiment, January 1, 1781, and served to June, 1783; Lieutenant-Colonel of the 14th United States Infantry, March 3, 1799; honorably discharged June 15, 1800.

Boston, c. 1820. Panel, 24½ x 20⅝ inches. Bust, turned half-way to the left. His hair and short sidewhiskers are gray and his eyes are directed to the spectator. He wears a dark coat, white neckcloth and bow tie. The background is plain.

In 1880 this portrait was owned by his grandson, Benjamin T. Rice of Milbury, Massachusetts. It is now in the possession of his great-grandson, Nathan W. Rice, Esq., of Worcester, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 196.

[*Illustrated*]

·(705)·

JOHN RICHARDS

1768-1835

THE son of John and Maria (Downman) Richards of North House, Hambledon, Devonshire, England, where he was born. His mother was a cousin of John Downman (1750-1824) the artist. John Richards came to America shortly before 1800 to look after the interests in this country of the Baring Brothers. He was accompanied by Alexander Baring (1774-1848), who married Anne Louisa Bingham (q.v.), later becoming the Lord Ashburton who made the treaty with the United States touching the eastern boundary line. In 1800 John Richards married Sarah Coffin Jones (q.v.). He returned to England in 1830 and died in London five years later.

Boston, c. 1820. Panel, 29 x 23½ inches. Bust, half-way to the left, with his brown eyes directed towards the spectator. His complexion is ruddy and his brown hair is turning gray. He wears a brown coat with a collar of brown fur, a white neckpiece and fine ruffled shirt. The plain background is gray.

This portrait, together with the Stuart portrait of Mrs. John Richards, was inherited by his son, Francis Gardiner Richards (1833–1884) of Gardiner, Maine, at whose death the two portraits passed to his widow who in 1901 took them to England. At her death, in 1909, they became the property of the present owner, her son, Francis Ashburner Richards, Esq., of Eversley, Hants, England.

[*Illustrated*]

·(706)·

MRS. JOHN RICHARDS

1783-1870

SARAH COFFIN, a daughter of Judge Stephen Jones (q.v.) of Machias, Maine, and his wife, a sister of Joseph Barnard of Deerfield, Massachusetts. In 1800 she married John Richards (q.v.).

Boston, c. 1820. Canvas, 29 x 23¾ inches. Half-length, seated, half-way to the right, in an armchair upholstered in brown. Her blue eyes are directed to the spectator and her complexion is delicate and fair. With the exception of a few brown curls at the temples her hair is almost entirely concealed by a bonnet of fine lawn, tied under her chin. She wears a black dress with a double ruching of white organdy at the open neck. Over her left shoulder and arm, which rests on the chair, is a red shawl which, passing at her back, is seen again on her right arm; only her left hand is visible. Plain gray background. While the head is beautifully executed, the rest of the portrait is not the work of Stuart at his best.

The history of this portrait is the same as that of Mr. John Richards's portrait by Stuart. The present owner, Francis Ashburner Richards, Esq., of Eversley, Hants, England, writes in February, 1925: "Head only appears to have been painted by Stuart, rest of picture is very poorly executed."

[*Illustrated*]

·(707)·

JOHN RICHARDSON

Died c. 1790

HE was a landowner of "Somerset," near Colraim, County Londonderry, Ireland. He married Mrs. Whalley (née Ward, niece of the first Baron of Bangor), and died without issue.

Dublin, c. 1788. Canvas, 29¾ x 24¾ inches. He is shown bust, three-quarters right, with his light brown eyes directed to the spectator. His powdered wig is

tied with a black string bow. He wears a blue coat with brass buttons, a white neck-cloth with frills, and the upturned lapels of his waistcoat, decorated with blue and yellow and lined with yellow, show above his coat collar. The background is a greenish-blue sky with dark smoke-colored clouds. The picture is a painted oval with brown spandrels.

The portrait descended to Miss Katherine Mary Gervais, daughter of Francis John Gervais, High Sheriff of Cecil, County Tyrone, Ireland, who inherited it from her uncle, the Reverend Gardiner Richardson Young of Culduff, County Donegal, Ireland. Messrs. M. Knoedler & Co., New York, bought it from Miss Gervais in 1922.

Not listed in Mason. Courtesy, Messrs. M. Knoedler & Co.

[*Illustrated*]

·(708)·

COMMODORE CHARLES GOODWIN RIDGELY

1784-1848

CHARLES GOODWIN RIDGELY was born in Baltimore, Maryland. He entered the Navy as Midshipman October 10, 1799; cruised in the Mediterranean with Preble in the Tripolitan War in 1804-1805; was commissioned Lieutenant in 1807; Master-commandant in 1813, and commanded the brig 'Jefferson' on Lake Ontario in 1814, and the 'Erie' and 'Independence' in Bainbridge's Squadron during and after the Algerine War in 1815-1817. In 1815 he was made Captain, and was flag-officer, commanding the West India Squadron, in 1827-1830. From 1832 to 1839 he was in charge of the Brooklyn Navy Yard, and commanding the Brazil Squadron from 1840 till 1842. He died in Baltimore.

COMMODORE CHARLES GOODWIN RIDGELY

Boston, c. 1820. Panel, 24½ x 20 inches. A bust portrait, turned half-way to the right, with his dark eyes directed to the spectator. His curly hair and side-whiskers are very dark. He wears a naval uniform of dark blue coat, gold braid and epaulettes, a white standing collar and black neckcloth. The plain background is of dark neutral tones.

Upon the death of Commodore Ridgely this portrait was sent to his oldest daughter, who gave it to her sister, Mrs. James Schott, Junior, who bequeathed it to her son, Charles Ridgely Schott. Upon his death the portrait came into the possession of his widow, who bequeathed it to her daughter, Mrs. Walter Coles Cabell of Newport, Rhode Island, the present owner.

Listed in Mason erroneously as "Colonel Ridgeley, U. S. A."

[*Illustrated*]

(709)

JACOB RODRIGUEZ RIVERA

JACOB RODRIGUEZ RIVERA was the most prominent member of a Jewish family who were in Newport the latter part of the eighteenth century. He came of a family of Spanish Jews, and his business interests were varied and large. An interesting story is told of him that a few years after business reverses had compelled him to avail himself of the Insolvency Act, he called all his creditors together to a banquet, and placed under the plate of each guest a check for the total amount due him, principal and interest. Thus he had prospered in the short interval of a few years.

Newport, c. 1775. Canvas (s), 34½ x 27¼ inches. He is shown seated, three-quarters right, his body nearly full front, wearing a black coat with a white neckcloth and wristbands. His left hand is thrust into the breast of his coat, and his right arm rests upon a table, his right hand extending over the edge of the table, with the forefinger pointing downwards. His powdered hair or wig is of a bluish-

gray color, and his complexion is dark and very florid. His dark brown eyes are directed to the spectator.

This portrait was painted for Samuel Rodman (1753–1835), a wealthy merchant of Newport and New Bedford, who began his business life in Rivera's counting-house. At Rodman's death, the portrait was inherited by his son, William Rotch Rodman (1786–1855) of New Bedford, and then passed to his son, Samuel William Rodman (1814–1906) of Boston, and then to his daughter, Miss Emma Rodman of Boston, who in 1924 presented it to the Redwood Library, Newport.

There is some question as to the Stuart attribution of this portrait. Traditionally, he has been known as the painter for a long period of years, but the late Charles Henry Hart after a close study, tentatively gave it to the brush of Edward Savage. To us, it appears to have a much closer affinity to Stuart's early work than to the work of Savage as we know it, and Stuart's age when the picture was painted—approximately twenty years—is more convincing as an argument than Savage's, which was only fourteen. Stuart, too, was on his native heath, while Savage had no connection with Newport.

Reproduced, in photogravure, in "Commerce of Rhode Island," 1915, Vol. 2.
Not listed in Mason.

Listed in Fielding, No. 113, as "Abraham Rodriguez Riveira."

(710)

JAMES RIVINGTON

1724-1802

BORN in London. He started as a bookseller, but in 1760, having lost money at Newmarket, he came to Philadelphia and resumed his occupation. In 1761 he moved to New York, opened a shop in Wall Street, and started the publication of "The New York Gazetteer" in 1773, and other newspapers, until 1783. Having incurred suspicion as

a Tory in 1775, his printing press and type were seized and made into buttons. Rivington went to England and returned with a new press in 1777. He died in New York.

EXHIBITED at the Centennial Exposition, Philadelphia, Pennsylvania, 1876.

Mason lists the original portrait as owned in 1879 by William Henry Appleton, who bought it at the sale of the belongings of John Hunter, of Hunter's Island, and he also mentions a copy after it, owned by the New York Historical Society. The picture formerly owned by William Henry Appleton is now in the possession of Percy Rivington Pyne, Esq., of New York City. It does not show the quality and the characteristics of Stuart's work and cannot be accepted as the original, which still has to be located. The copy owned by the New York Historical Society is reproduced, in half-tone, in John Hill Morgan's "Early American Painters," 1921, page 61.

(711)

MRS. WILLIAM ROBINSON

ANNE CALVERT, daughter of Doctor David and Eleanor (Calvert) (Custis) Stuart of Hope Park, near Mount Vernon, Virginia. Her mother by a previous marriage was the wife of John Parke Custis, son of Mrs. George Washington by her first marriage. Miss Stuart was thus a half-sister of Mrs. Thomas Law (q.v.) and George Washington Parke Custis (q.v.). She married and lived near Alexandria, Virginia.

Boston, c. 1812. Panel, 28¼ x 22¾ inches. Bust, half-way to left, with dark brown eyes to spectator. Her dark brown hair is parted and in curls over her forehead and temples. She is apparently seated, although the chair is not shown. She wears a low-cut, square-necked and short-sleeved dress of black, the neck trimmed with white lace. Across her right shoulder and over both arms is a red shawl. The background is plain and of warm tones.

Mrs. Robinson bequeathed her portrait to her sister, Eleanor Custis Stuart of

Alexandria, who gave it to her grandniece, Miss Rebecca L. Webster of Talbot County, Maryland. Miss Webster sold the portrait in 1919 to Messrs. M. Knoedler & Co. of New York. It is now owned by Thomas B. Clarke, Esq., of New York.

EXHIBITED—
According to the label on the stretcher, in 1879.
At the Union League Club, February, 1924.
REPRODUCED, in half-tone, in *The Spur*, November 15, 1921.

NOTE: Mason is in error in stating that it was in the possession of Mrs. George Goldsborough, but Miss Webster lived with Mrs. Goldsborough and the picture was at the latter's house.

[*Illustrated*]

·(712)·

MRS. RODMAN

Mason lists this name, without giving particulars.

·(713)·

BARON RODNEY

1718-1792

GEORGE BRYDGES RODNEY, son of Henry and Mary (Newton) Rodney of Walton-on-Thames, England. He was created Baron Rodney in 1782. He married, first, in 1753, Jane, daughter of Charles Compton. She died in 1757 and he married as his second wife Henrietta (died 1829), daughter of John Clies of Lisbon. His son George Rodney (1753-1802) succeeded as second Baron.

Mason says that a bronze statue was modeled from this picture.

·(714)·

DANIEL DENISON ROGERS

1751-1825

HE was a son of Reverend Daniel and Anna (Foxcroft) Rogers of Exeter, New Hampshire. He removed to Boston and married, first, in 1791, Abigail Bromfield (1753-1791), daughter of Colonel Henry and Hannah (Clarke) Bromfield of Boston and Harvard, Massachusetts. He married, second, in 1796, his first wife's half sister, Elizabeth Bromfield (q.v.), who was mother of all his children. He was a much respected merchant of Boston. Mr. Rogers's first wife is the subject of one of the most beautiful of Copley's portraits.

Boston, 1811. Panel, 33 x 26 inches. Seated, half-way to right, in an Empire armchair upholstered in red, at a table covered with a cardinal-colored cloth, on which are papers and an inkwell and quill pen. His left hand does not show, but his right holds an unfolded sheet of paper. He wears a very dark blue coat, with brass buttons, a white neckcloth and ruffled shirt, and a bit of a white waistcoat shows above the lapel of his coat. His hair, worn in a queue, and sidewhiskers are gray, his complexion brilliant, his eyes are dark blue and directed to the spectator. Brown background, dark to the left and lighter to the right.

Inherited at his death by his widow and at her death (1833) by their eldest surviving son, John Rogers (1800–1884), from whom it passed to his son, Doctor John Rogers of New York, the present owner.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 154.
At the Museum of Fine Arts, Boston, 1880.

An excellent copy of this portrait, painted by Francis Alexander, is owned by Mrs. William R. Dupee of Boston. Another copy, also by Alexander, and a copy by Alvan Clark are owned in the family.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(715)·

MRS. DANIEL DENISON ROGERS

1763-1833

SHE was Elizabeth Bromfield, daughter of Colonel Henry and Hannah (Clarke) Bromfield of Boston and Harvard, Massachusetts. She married in 1796, as his second wife, Daniel Denison Rogers (q.v.) of Boston, whose first wife was her elder half-sister.

Boston, 1811. Panel, 32⅛ x 26 inches. She is shown seated, half-way to left, in a gilt Empire armchair, upholstered in red velvet. She wears a simple creamy-white, high-necked dress, the waistline emphasized by a thin white cord. Inside the neck of the dress is a white ruching. A white lace scarf, attached by a small ruby pin to her hair, falls in a graceful, sweeping curve over her right shoulder. A shawl of similar material envelops her and covers both of her forearms, and hangs over the left arm of the chair. Her left hand rests in her right, which lies on her lap. Her hair, light brown in color, is worn in small ringlets on her forehead. Her eyes are blue and directed to the spectator, and her delicate face is of brilliant coloring. The background is of an even tone of dark olive, and in it appear several narrow pilasters which extend across the breadth of the picture.

Inherited at her death by her daughter, Hannah Rogers (1806–1872), wife of William Powell Mason of Boston, the picture passed at her death to her daughter, Elizabeth Rogers Mason (1834–1920), wife of Walter Channing Cabot of Brookline, Massachusetts, and then to her daughter, Mrs. Ellery Sedgwick of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 155.
At the "Loan Collection of Portraits of Women," Copley Hall, Boston, March 11–31, 1895.
At Museum of Fine Arts, Boston, since 1921.

[*Illustrated*]

·(716)·

REVEREND JOHN ROGERS

1716-1790

A half-length portrait. He is shown facing front, wearing a wig, bands, lay habit, and his right hand is holding a book.

ENGRAVED, in stipple, 5.9 x 3.6 inches, and published by Annin & Smith. (Stauffer, 106.)

Not listed in Mason.
Listed in Fielding, No. 114.

·(717)·

ISAAC ROOSEVELT

1726-1794

ISAAC ROOSEVELT was born in New York and married, in 1752, Cornelia Hoffman. He was one of the organizers of the Chamber of Commerce; Incorporator of the New York Hospital and its fourth President; President of the Bank of New York; Member of the Committee of Safety and Committee of One Hundred, New York City, 1775; Member of Provincial Congress during the Revolution; of Kingston Convention to form a Constitution for the State; and delegate to Convention which ratified the Constitution of the United States. State Senator, 1777-82; 1785-90.

New York, c. 1793. Canvas, 37¾ x 29 inches. Half-length, seated half-way to the right, in an armchair upholstered in a dull red brocade and studded with brass-headed nails. To the right is a table covered with a red cloth on which is an inkwell with a quill pen. There are also letters, one of which he holds with his right hand, his right elbow resting on the arm of the chair. His left hand is not shown. His complexion is fresh, his brown eyes are directed to the spectator and his hair, which

is quite long, is white. He wears a black coat, a black satin waistcoat, a white neckcloth and linen shirt ruffles at neck and wrists. The plain background is of a greenish-gray tone.

The portrait has been in the possession of the family ever since it was painted and is now owned by Mrs. James Roosevelt, née Sara Delano, of New York City and Hyde Park, New York, whose late husband was a great-grandson of Isaac Roosevelt.

Not listed in Mason.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(718)·

MRS. WILLIAM J. ROTCH
1800-1856

CAROLINE, daughter of Richard Stockton of Princeton, New Jersey. She married William J. Rotch of New Bedford, Massachusetts.

Boston, c. 1820. Canvas, 29 x 24 inches. A half-length portrait showing Mrs. Rotch seated in a gilt armchair upholstered in light blue, turned half-way to the left. Her complexion is fair, her hair light brown and her eyes, which are directed to the spectator, are dark blue. She wears a low-necked, high-waisted dress of black velvet with short puffed sleeves, trimmed with a cream-colored ruching at the neck and sleeves. A cashmere shawl of beautiful shades of browns, reds, yellows, and greens is thrown around her, completely covering her right arm and partially covering her left. Her hands are clasped in her lap. The plain background is brown.

This portrait, considered by the family a poor likeness, was banished to the attic, where it remained until Mrs. Charles Hunter, the daughter of the subject, took it from Princeton, New Jersey, to Newport, Rhode Island. While the lower part of the painting, from the shoulders, bears all the earmarks of Gilbert Stuart's brush, the head itself gives the impression that it has been repainted and "prettyfied" by a later artist. This is especially noticeable in the outer *contour* of the hair.

MRS. WILLIAM J. ROTCH

The portrait was inherited by her daughter Mary, wife of Charles Hunter, Esq., who bequeathed it to her daughter, Mrs. Thomas Dunn of Newport, Rhode Island, the present owner.

Not listed in Mason.
This portrait had not come to the attention of Lawrence Park:

THEODORE BOLTON.
JOHN HILL MORGAN.
WILLIAM SAWITZKY.

[*Illustrated*]

·(719)·

RIGHT HONORABLE HERCULES LANGFORD ROWLEY

Died 1794

A SON of Hercules Rowley (Member of Parliament for County Londonderry) of Summerhill, County Meath; he succeeded his father in 1742. In 1732 he married Elizabeth, only daughter of Clotworthy Upton of Castle Upton, County Antrim. His wife, in 1776, was created Baroness Somerhill and Viscountess Langford in the Irish peerage, with remainder to her male issue, and at her death was succeeded by her son Hercules, first Viscount Langford.

Dublin, c. 1790. Canvas, 50 x 40 inches. This portrait descended to the present, the fifth, Baron Langford, but was destroyed February 4, 1921, when Summerhill House was burned by the Irish rebels. Dermod O'Brien, Esq., an artist of Dublin, was kind enough to send me the following description from memory: "Rowley was shown seated, three-quarters right, in an armchair by a table, with his eyes directed to the spectator. He wore knee-breeches and a dark reddish coat. His left leg crossed over his right, his left hand on the table, and his right on the arm of the chair. In the background was a column, and at the right a window through which could be seen a view of Summerhill House."

Not listed in Mason.

·(720)·

NATHANIEL POPE RUSSELL
1779-1848

NATHANIEL POPE RUSSELL married Hannah Dawes Hammond, daughter of Samuel Hammond of Boston. He was treasurer of the Bunker Hill Monument Association.

Boston, c. 1818. Canvas, 30x25 inches. Shown at half-length, turned three-quarters to the right, seated in an Empire armchair upholstered in old rose. He has curly auburn hair and his dark brown eyes are directed to the spectator. He wears a black coat, standing white collar, white neckcloth and shirt ruffles. In front of him is a table covered with a red cloth, on which his right hand rests, holding an open letter. The background consists of a brown wall, with a pilaster at each side of the canvas.

His portrait was inherited by his son, Samuel Hammond Russell (d. 1894) of Boston, who left it to his daughter Edith, wife of Lyon, first Baron Playfair, of London, who deposited it with the Bostonian Society, Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 6.
At the Museum of Fine Arts, Boston, 1880.

·(721)·

ADMIRAL
THOMAS MACNAMARA RUSSELL
1739 or 1740-1824

THE son of an Englishman who settled in Ireland and married a Miss Macnamara. He entered the merchant service, and later, about 1766, the navy. Lieutenant in 1776, and Captain in 1781. During 1789-92, and again 1796-99, he was stationed in the West Indies.

ADMIRAL THOMAS MACNAMARA RUSSELL

Present at the reduction of Lucia and Trinidad. In 1807 he was Commander-in-chief of the North Sea Squadron during the war with Denmark, and in that year took possession of Heligoland. In 1812 he was made Admiral.

The engraving by Cook shows a bust portrait, turned half-way to the right, with his eyes directed at the spectator. He has a fleshy face and arched heavy eyebrows, and wears a powdered wig. He is dressed in a gold-braided uniform coat with small buttons on the inside of the long and narrow lapels, a light waistcoat, partly unbuttoned, a white stock and frill. Plain background.

ENGRAVED, in stipple, by H. R. Cook, 1806, oval; published by J. Gold, London.

Not listed in Mason.
Listed in Strickland.

(722)

MISS MARY RUTLEDGE

SHE was of South Carolina, and Mason says: "All traces of this picture were lost in the Civil War."

(723)

REAR-ADMIRAL JOHN JERVIS, EARL OF ST. VINCENT

1734/5-1823

THE second son of Swynfen and Elizabeth (Parker) Jervis of Meaford, Staffordshire. He became a rear-admiral in 1787, and in 1795 was raised to the rank of admiral. Two years later he overcame the

Spanish fleet off Cape St. Vincent, and was promptly created Earl of St. Vincent. He died without issue and the Earldom became extinct, but his sister's son, Edward Jervis Ricketts, changed his name to Jervis and succeeded to the viscounty.

London, c. 1785. Contemporary engravings give proof that Stuart painted his portrait, the present whereabouts of which is unknown. The fine mezzotint by John Raphael Smith shows a full-length figure, standing, with his feet nearly together, on a sea shore, turned half-way to the right and with his eyes directed to the spectator. His left arm is stretched out, the hand open, palm toward spectator. He wears a dark, long-tailed uniform coat, with brass buttons and trimmed with braid, epaulettes with two stars, a light waistcoat, light colored stockings and low black shoes with buckles. He also wears a powdered wig, tied with a narrow queue ribbon, a wide sash over his right shoulder and across his chest, an order, and a sword at his left side. His right hand is hanging at his side and is holding a black chapeau with edging of braid. There are rocks behind his feet and in the distance are fleets of ships under full sail.

ENGRAVED—

In mezzotint, by John Raphael Smith, and published September 5, 1797. (J. Chaloner Smith, 146.)

By W. Ridley, for the *Monthly Mirror*, March, 1797.

In mezzotint, oval, by W. Barnard, 1798, "from a picture in the possession of Wm. Locker, Esqr. Lieut. Governor of the Royal Hospital, Greenwich." 15 x 10⅞ inches.

(724)

EARL OF ST. VINCENT (?)

1734/5-1823

Canvas, 28 x 25 inches. Painted as an oval with light spandrels. This portrait shows a fleshy-faced man, turned three-quarters to the left, with a ruddy complexion. His hair is powdered and worn in a queue, the bow of which is seen. His uniform is a dark blue coat with large gold buttons, and trimmed around the collar

and down the front with gold braid; the waistcoat is of a creamy white color, with small gold buttons; white neckcloth and *jabot*, the ends of the latter showing above his waistcoat. His eyebrows are black and rather heavy. The background in the upper part of the picture is dark, lighting up towards the center of the picture to a cold blue, and beyond his right shoulder appears a dark sunset sky. It is a very attractive and well executed portrait.

Although called a portrait of the Earl of St. Vincent, it bears not the slightest resemblance to other portraits of this man.

It was owned by Doctor Gilbert Parker of Philadelphia, who, some years ago, sold it to the late Charles Henry Hart of Philadelphia, from whom it was purchased about 1908 by the Honorable Thomas Jefferson Coolidge (1863–1920) of Boston. It is now owned by his widow.

[*Illustrated*]

·(725)·

SAMUEL SALISBURY
1739-1818

A SON of Nicholas and Martha (Saunders) Salisbury of Boston. He became a merchant and the Boston representative of the firm of S. & S. Salisbury. In 1768 he married Elizabeth Sewall, who died in 1789. In 1812 he married, second, Abigail Freeman Snow, who died in 1858.

Boston, 1811. Panel, 29x23 inches. Shown half-length, seated in a chair overstuffed in red, turned three-quarters to the left. He wears a black coat, white neckcloth and ruffled shirt. His white wig is tied in a queue bow and his blue eyes are directed to the spectator. The plain background is dark brown.

This portrait is said to be the original portrait from life. Some weight is given to the belief that it was painted for Jonathan Phillips, husband of Samuel Salisbury's daughter Rebecca, by the fact that neither the will nor the inventory of Samuel Salisbury mentioned any portrait. Mrs. Jonathan Phillips and her five children predeceased Jonathan Phillips, who, in 1839, married a second wife.

Jonathan Phillips gave this portrait to his first wife's nephew, Professor Haven, and at his death it became the property of his heirs. It is now owned by Miss Laura Heermance of New Haven, Connecticut.

One of the three portraits of Samuel Salisbury was exhibited at the exhibition of Stuart's portraits, Boston, 1828, No. 111, but it is impossible to tell which.

Not listed in Mason.

(726)

SAMUEL SALISBURY

1739-1818

Boston, c. 1825–26. Canvas (s), 27½ x 22½ inches. A replica of the portrait painted for Mr. Philips in 1811. This was painted for Samuel Salisbury's son, Josiah Salisbury (1781–1826) of Boston, and at his death was inherited by his widow, who removed to New Haven, Connecticut, in 1829, and died there in 1866. She bequeathed the portrait to her grandson, Theodore Salisbury Woolsey of New Haven, a memorandum referred to in her will reading as follows: "I give to Theodore S. Woolsey the portrait of his great grandfather Samuel Salisbury painted by Stewart."

Not listed in Mason.

(727)

SAMUEL SALISBURY

1739-1818

Boston, 1811. Panel, 31¾ x 25¾ inches. This is a replica of the first-mentioned picture, but enlarged to a half-length, showing him seated in a carved and upholstered armchair and showing his left hand resting on his lap.

This portrait was probably painted for his brother, Stephen Salisbury (q.v.) of Worcester, Massachusetts, at whose death it passed to his widow. At her death in

1851 it was inherited by her son, the Honorable Stephen Salisbury (1798–1884) of Worcester, and then by his son, Honorable Stephen Salisbury (1835–1905) of Worcester, who bequeathed it to the Worcester Art Museum.

Copyright, Detroit Publishing Co.

[*Illustrated*]

·(728)·

STEPHEN SALISBURY
1746-1829

A SON of Nicholas and Martha (Saunders) Salisbury of Boston. His father was a merchant and member of a prominent family. The son, early in life, entered into partnership with his elder brother, Samuel (q.v.), and conducted a West India and general merchandise shop in Boston, but this partnership soon dissolved, and in 1767 Stephen removed to Worcester, where he continued his business for the remainder of his life and amassed a fortune. In 1797 he married Elizabeth Tuckerman (q.v.) of Boston.

Boston, 1823. Canvas, 28 x 23 inches. He is shown bust, seated, half-way to right, with his blue eyes directed to the spectator. His coloring is very brilliant, and his head, bald on top, is covered at the sides with snow-white hair. His face, though expressing shrewdness, is kindly. He wears a black coat, buttoned, and a white neckcloth and ruffled shirt. The background is plain and of a warm, brownish-gray color.

His portrait was painted in 1823, Stuart's receipt for one hundred dollars, the price of the picture, being dated July 23 of that year, and the picture was delivered to Mr. Salisbury on the sixth of September following. At his death, it passed to his widow, and at her death in 1851 to her son, Honorable Stephen Salisbury (1798–1884) of Worcester, Massachusetts, and then to his only son, Stephen Salisbury (1835–1905) of Worcester, who in 1901 gave it to the Worcester Art Museum.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 1.

ENGRAVED, on steel, by Frederic T. Stuart.

Copyright, Detroit Publishing Co.

[*Illustrated*]

·(729)·

STEPHEN SALISBURY

1746-1829

Boston, 1823. Canvas (s), 27½ x 22½ inches. This picture is a replica of the portrait in the Worcester Art Museum. It was painted for Mr. Salisbury's nephew, the Reverend Josiah Salisbury (1781–1826) of Boston, and inherited by his widow, who died in New Haven, Connecticut, in 1866. She bequeathed it to her son, Professor Edward Elbridge Salisbury (1814–1901) of New Haven, by her will dated 1855, in which she specifically refers to the picture as "the portrait of his (E. E. S.'s) great uncle, Stephen Salisbury, painted by Stewart." At his death it became the property of his estate and has since been deposited with Professor Theodore Salisbury Woolsey of New Haven.

Not listed in Mason.

·(730)·

MRS. STEPHEN SALISBURY

1768-1851

SHE was Elizabeth Tuckerman, daughter of Edward and Elizabeth (Harris) Tuckerman of Boston, and a sister of Reverend Joseph (q.v.) and Edward Tuckerman (q.v.). She married in 1797 Stephen Salisbury (q.v.) of Worcester, and there the remainder of her life was passed.

Boston, c. 1810. Panel (s), 31¾ x 25¾ inches. Seated, half-way to right, in an armchair upholstered in crimson damask, with her hands clasped in her lap. She wears a short-sleeved greenish-gray dress, cut low, with the neck of the dress filled in with thin material, edged with a lace *fichu*, which is worn high at the back of her

neck, and clasped on her breast with an oval brooch containing a reddish stone. Over her left shoulder is thrown a greenish-gray shawl of lace, which also partially covers her head, and appears behind her right arm. Luxuriant dark auburn hair, worn high on her head, is curled in large loose ringlets on her forehead and over her temples. Her coloring is brilliant, and her eyes, of a dark grayish-blue, look directly at the spectator. The background, dark behind the figure, lightens toward the lower right-hand corner of the picture, to a greenish-brown.*

The picture was inherited at her death by her only son, Stephen Salisbury (1798–1884) of Worcester, and passed at his death to his only son, Stephen Salisbury (1835–1905), who bequeathed it to the Worcester Art Museum.

EXHIBITED at the Museum of Fine Arts, Boston, in 1880.

ENGRAVED in wood by Henry Wolf and reproduced in *Harper's Magazine* for September, 1919, page 483.

REPRODUCED, in half-tone, in Bulletin of the Worcester Art Museum, July, 1915.

* Charles Henry Hart says of this picture, in *Harper's Magazine* for September, 1919: "It is an interesting rendering of a New England matron of the period, whose forbidding expression of the mouth we can well understand belongs peculiarly to an environment of a 'prunes and persimmons' atmosphere."

[*Illustrated*]

(731)

GOVERNOR WINTHROP SARGENT

1753-1820

WINTHROP SARGENT was a son of Winthrop and Judith (Sanders) Sargent of Gloucester, Massachusetts. He was graduated from Harvard College in 1773, and married, first, Rebecca Tupper, a daughter of Colonel Benjamin Tupper of Marietta, Ohio; and, second, in 1798, Mrs. David Williams, née Mary McIntosh (q.v.), widow of a Mississippi planter. He served in the Revolutionary War and was Secre-

tary of the Northwestern Territory. He moved to Natchez and became Governor of the Mississippi Territory. In 1801 he visited Washington.

Washington, c. 1805. Canvas, 33x27 inches. Shown to waist, half-way to left, with his gray-blue eyes directed to the spectator, the right hand folded over hilt of sword with the blade under his left arm. He wears the dark blue coat of the Continental Army with yellow collar and revers and gold epaulettes, a white neck-cloth and ruffled shirt. The order of the Cincinnati is attached to his left coat lapel. His wig is powdered and tied in a queue bow, the sidewhiskers are white. In the background a dark red curtain is drawn back, disclosing at the left a blue sky with white clouds.

By his will, dated October 1, 1818, Governor Sargent disposed of his and his wife's portraits as follows: ". . . the portraits of myself and wife by Stewart, and amongst the best paintings by that most excellent artist, I wish ever to remain with my name and family, and that my wife, at her death, provide to such purpose, by ordering them in safe keeping, till my sons, or either of them, shall be of lawful age and discretion, & housekeepers, and (of) full sufficiency, in all respects, for duly estimating and preserving them; the eldest should have a preference if they both be equally worthy, but if there should be a worthiest, unto him I bequeath them." At Mrs. Sargent's death in 1844 the portrait of her husband passed to her younger son, George Washington Sargent (1802–1864) of Philadelphia and Natchez, Mississippi, who left it to his daughter, Jane Percy Sargent (1833–1905), wife of William Butler Duncan of New York. She in turn bequeathed it, together with Stuart's portrait of Mrs. Winthrop Sargent, to her son, Alexander Butler Duncan (1858–1920), who left both portraits to his sister, Mary Duncan Butler Duncan (1861–1922), wife of Paul Dana, Esq., of New York, and daughter-in-law of Charles Anderson Dana, and at her death they passed to her son, Anderson Dana, Esq., of New York City.

Reproduced, in photogravure, in S. B. Webb's "Correspondence and Journals," 1893–94, Vol. 3, facing page 91.

A copy was made at the order of Mrs. William Butler Duncan and is now in the possession of descendants of Governor Winthrop Sargent.

[*Illustrated*]

·(732)·

MRS. WINTHROP SARGENT

1764-1844

MARY McINTOSH, daughter of William and Eunice (Hawley) McIntosh of Stafford, Connecticut. The family moved to Natchez, Mississippi, where she married, first, David Williams (died 1796), a planter. In 1798 she married, second, Governor Winthrop Sargent (q.v.). She survived her second husband by twenty-four years, and died in Philadelphia.

Washington, c. 1805. Canvas, 33 x 27 inches. The picture shows Mrs. Sargent as a beautiful youngish woman with charming, delicate features, sitting half-way to right, in a wooden armchair upholstered in reddish-brown. The hair is parted in the middle with soft curls on the forehead. Her complexion is fair with a faint color in her cheeks, and her gray eyes are directed to the spectator. She wears a soft white Empire gown, the high neck of which is edged with a double ruche. Over her shoulders and arms is a rose-colored shawl, and a white gossamer veil, faintly showing a border, is thrown over her head and hangs gracefully over her shoulders. The hands are in her lap, one lightly clasping the forearm of the other. The background is a dark red curtain drawn back, disclosing at the right a blue sky with white clouds, and the base of a pillar.

It was inherited by her son by her first marriage, James Williams, and passed to his widow, who gave it about 1855 to Governor Sargent's grandson, George Sargent (1831–1893), and he in turn gave it to his sister, Jane Percy Sargent (1833–1905), wife of William Butler Duncan of New York. From then on the history of this portrait is identical with that of Stuart's portrait of Governor Winthrop Sargent, and it is now in the possession of Anderson Dana, Esq., of New York City.

A copy was made at the order of Mrs. William Butler Duncan and is now in possession of descendants of Mrs. Winthrop Sargent.

[*Illustrated*]

MRS. SAMUEL SAVAGE

1756-1830

SHE was Hope Doane, daughter of Elisha and Hope (Rich) Doane of Wellfleet, Massachusetts, and Boston. Her father was a very wealthy merchant and shipowner. She married in 1777 Doctor Samuel Savage (1748–1831), son of Samuel Phillips and Sarah (Tyler) Savage of Boston. He was graduated at Harvard in 1766, and became a prominent and much respected physician at Barnstable, Massachusetts, where his entire married life was spent.

Boston, c. 1810. Panel, 28¼ x 22¾ inches. Bust, half-way to left, dressed in a black silk dress, cut low, the neck being filled in with white mulle and lace. Over her head she wears a silvery grayish-white scarf which falls upon her shoulders and on her right side reaches to her elbow. Her eyes, directed to the spectator, and her hair are dark brown, and her hair is in small curls upon her forehead and temples. The background is plain and of a dark greenish-brown color. Her hands are not shown.

The portrait was inherited at her husband's death in 1831 by their daughter, Hope Savage (1793–1879), wife of Chief Justice Lemuel Shaw of Boston. At Mrs. Shaw's death it passed to her elder son, Lemuel Shaw (1828–1884) of Boston, and at his death to his brother, Samuel Savage Shaw (1833–1915) of Boston. It then passed to his cousin, Henry Savage, Esq., of Camden, South Carolina, who gave it to his sister, Adele Hay Savage, wife of Rear-Admiral Francis Tiffany Bowles of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 91.
At the Museum of Fine Arts, Boston, 1880.
At the "Loan Collection of Portraits of Women," Copley Hall, Boston, March 11–31, 1895; lent by S. S. Shaw.

REPRODUCED, in half-tone, in "Major Thomas Savage of Boston and His Descendants," by Lawrence Park, Boston, 1915, facing page 36.
Two copies were made in 1913 by Miss Frances Chamberlain (afterwards Mrs. Brand) of Boston.

[*Illustrated*]

·(734)·

PHILIP JEREMIAH SCHUYLER

1768-1835

HE was a son of General Philip Schuyler of Albany, New York, by his wife, Catherine Van Rensselaer. He settled in Rhinebeck, New York, where he became a man of importance and a representative in Congress from Dutchess County. He married, first, Sarah Rutzen, and, secondly, in 1807, Mary Ann Sawyer (q.v.) of Newburyport, Massachusetts.

Boston, c. 1807. Canvas (s), 28½ x 23⅝ inches. He is shown bust, half-way to right, with his brown eyes directed to the spectator, and with curly brown hair. He wears a broad-collared grayish-brown coat with brown buttons, a white neck-cloth and ruffles, and a dark-blue waistcoat with yellow lining, which shows at the neck. The plain background is brown, and his hands are not shown.

His portrait was inherited by his son, George Lee Schuyler (1811–1888) of New York, and then by his son, Philip Schuyler (1836–1906) of New York, and then by his sisters, the Misses Louisa Lee Schuyler and Georgina Schuyler (1843–1924) of New York City. In June, 1925, Miss Louisa Lee Schuyler presented it to the New York Historical Society.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 14.
At Loan Collection of Portraits, at the Centennial Celebration of Washington's Inauguration, held in New York in 1889, No. 191.

REPRODUCED, in half-tone, in "Famous Families of New York," by Margherita Arlina Hamm, New York, 1901, Vol. II, facing page 128.

[*Illustrated*]

(735)

MRS. PHILIP JEREMIAH SCHUYLER

1786-1852

SHE was Mary Anna Sawyer, daughter of Doctor Micajah and Sybil (Farnham) Sawyer, of Newburyport, Massachusetts, and a sister of Mrs. George Gardner Lee, whom Stuart also painted. She married in 1807 Philip Jeremiah Schuyler (q.v.) of Rhinebeck, New York.

Boston, c. 1807. Canvas (s), 28¾ x 23¾ inches. She is shown bust, three-quarters left, with her brown eyes directed to the spectator, and with brown curly hair. She wears a white, high-waisted dress with lace ruffles at the neck. A cool-blue silk scarf hangs over her right shoulder, concealing her right arm and encircling her body, and covers all of her left arm except a small portion near the shoulder. The greenish-gray background is plain, and her hands are not shown.

Presented in June, 1925, to the New York Historical Society by Miss Louisa Lee Schuyler. The previous history of this picture is identical with that of Stuart's portrait of Philip Jeremiah Schuyler.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 15.
REPRODUCED, in half-tone, in "Famous Families of New York," by Margherita Arlina Hamm, New York, 1901, Vol. II, facing page 128.

[*Illustrated*]

(736)

MRS. GEORGE SEARLE

1753-1836

MARY RUSSELL ATKINS, daughter of Dudley and Sarah (Kent) Atkins of Newburyport, Massachusetts. In 1779 she married George Searle (1752-1796), a son of George and Catherine (Gore) Searle, by whom she had ten children.

MRS. GEORGE SEARLE

Boston, c. 1825. Panel, 25½ x 21½ inches. Bust, turned three-quarters to left, with bluish-gray eyes directed towards the spectator's left. She wears a white lace cap completely covering her head, and tied under her chin with a small black bow; a grayish-green dress with V-shaped neck, filled in with a white kerchief or *fichu;* and over her shoulders there is a mulberry-colored shawl. Plain background of dark brown.

In 1879 this portrait was owned by her niece, Susannah Cleveland Tyng (1795–1882) of Pittsfield, wife of Edward A. Newton (d. 1862). In 1891 it was owned by Mrs. Searle's granddaughter, Miss Mary Russell Curzon of Newburyport, Massachusetts. The present owners are the Misses Mary and Elizabeth Marquand, Newburyport.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 96.

[*Illustrated*]

(737)

DAVID SEARS
1752-1816

DAVID SEARS was a son of Daniel and Fear (Freeman) Sears of Chatham, Massachusetts. He moved to Boston in 1763, where he became a wealthy and benevolent merchant. In 1786 he married Ann Winthrop (1756-1789), daughter of John Still and Jane (Borland) Winthrop of New London, Connecticut.

Boston, c. 1806. Panel, 27¾ x 22¼ inches. Bust, turned three-quarters to the left, with his blue eyes directed toward the spectator. He has a ruddy complexion and his powdered hair is worn in a queue bow. He wears a black coat, white neckcloth and ruffled shirt. The plain background, with a pillar almost in the center of the picture, is in shades running from light gray to dark brown.

This portrait has always remained in the Sears family, and through inheritance has come down to the present owner, Doctor Henry F. Sears of Boston, a great-grandson of David Sears.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 16.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(738)·

DAVID SEARS
1752-1816

Boston, c. 1806. Panel, 28½ x 23½ inches. A replica of the previously described portrait. The eyes are grayish-blue and there is no pillar in the background, which is plain and dark gray.

Owned by Doctor Henry F. Sears of Boston, it has the same history as his other portrait of David Sears.

·(739)·

DAVID SEARS
1787-1871

A SON of David (q.v.) and Ann (Winthrop) Sears (q.v.) of Boston. He was graduated from Harvard College in 1807. In 1809 he married Miriam Clark Mason (q.v.), by whom he had ten children. He was a wealthy and influential citizen of Boston.

Boston, 1806. Canvas, 43¾ x 33½ inches. He is shown seated, turned halfway to the left, with his dark blue eyes directed to the spectator. His hair is light brown and curly. He wears a black coat, a white standing collar and neckcloth. His left arm rests on a table covered with a red cloth, on which is an inkwell and a sheet of paper. His right arm is on the arm of the chair. Greenish-brown background of panelled wall.

The head only is by Stuart, remainder of picture is by Sully, who completed it in 1831.

Inherited by his daughter Anna (1813–1895), wife of William Amory, who bequeathed it to her son, Charles Walter Amory, whose widow, shortly after her husband's death, gave it to her daughter Clara, widow of Thomas Jefferson Coolidge of Boston, the present owner.

A copy, painted in 1908 by Abbott H. Thayer, is owned by Mrs. William Amory, Junior.

[*Illustrated*]

·(740)·

DAVID SEARS

1787-1871

Boston, c. 1815. Canvas, 27¼ x 23¼ inches. Bust portrait, three-quarters to left. His blue eyes are directed to the spectator. Curly light brown hair and side-whiskers. White neckcloth and finely pleated ruffled shirt; high-collared black coat relieved on a gray background.

This portrait of David Sears is owned by the Metropolitan Museum of Art, New York, "the gift of several gentlemen in 1881."

[*Illustrated*]

·(741)·

MRS. DAVID SEARS

1790-1870

MIRIAM CLARK MASON, daughter of Jonathan (q.v.) and Susannah (q.v.) (Powell) Mason of Boston, and sister of Anna Powell Mason (q.v.). In 1809 she married David Sears (1787-1871) (q.v.).

Boston, 1806. Canvas, 36 x 32 inches. Half-length; body almost front, with head turned three-quarters to the left and with her beautiful blue eyes gazing upwards. Her light brown hair is simply dressed and curls come down over her temples. She wears a low-necked soft white satin dress, made very plainly and over her left arm, which is resting on the back of a chair, is an old-rose scarf. In the background is a dark brown curtain with an opening at the left, showing blue sky and foliage as well as a hill in the distance.

This portrait was inherited by her son, David Sears (1822–1873), and from him it came in direct line down to the present owner, Doctor Henry F. Sears of Boston, a grandson of Mrs. David Sears.

[*Illustrated*]

(742)

MRS. DAVID SEARS

1790-1870

Boston, 1809. Panel, 22 x 16 inches. This portrait, painted in the year of her marriage to Mr. Sears, shows her as a very beautiful woman. Her head, three-quarters left, is tipped slightly to the right, and her blue eyes are upturned. Her hair, of a chestnut brown color, is done in a knot on top of her head, and arranged in large curls on her forehead and in front of her ears. Her neck and throat are uncovered, and over her shoulders is draped a pale blue material, which may be tulle or chiffon, rather carelessly painted. The head, however, although somewhat sketchily done, is boldly and attractively executed.

At her death the portrait was inherited by her daughter, Mrs. William Amory, who left it to her son, William Amory, from whom it passed to his son, Charles Walter Amory, all of Boston, Massachusetts, and since his death, in 1913, it has been in the possession of his widow, Mrs. Charles W. Amory of Boston.

EXHIBITED at Loan Collection of Portraits of Women, Copley Hall, Boston, March, 1895.

[*Illustrated*]

(743)

THEODORE SEDGWICK

1746-1813

A DESCENDANT of Major-General Sedgwick (1590-1656), he was born in Hartford, Connecticut. He studied at Yale University and was admitted to the bar in 1766. A Congressman from 1789 to 1796; Senator from 1796 to 1799; Speaker of the House of Representatives in 1799; Judge of the Supreme Court of Massachusetts from 1802 to 1813. He married Pamela Dwight (1754-1807) of Great Barrington, Massachusetts.

THEODORE SEDGWICK

Boston, c. 1808. Canvas, 28¾ x 23¼ inches. This is an excellent portrait showing him three-quarters to the left, bust. His searching dark blue eyes look at the spectator from under shaggy eyebrows. His complexion is florid; his hair reddish-brown and his sidewhiskers touched with gray. He wears a black coat, a white neckcloth and a ruffled shirt. The background is dark, of a warm greenish tone.

Inherited at his death by his eldest daughter, Elizabeth Mason Sedgwick (1775–1827), wife of Thaddeus Pomeroy (1764–1847) of Stockbridge, Massachusetts, then by her husband, and at his death by their daughter, Catharine Eliza Pomeroy (1809–1880), wife of the Reverend Samuel Parker of Stockbridge. Mrs. Parker bequeathed the portrait to her daughter, Miss Grace Stanley Parker, who, in 1908, gave it to her cousin, Charles Sedgwick Rackemann, Esq., of Milton, Massachusetts. The picture hung in the same house at Stockbridge from the time it was painted until 1908, i.e., a full century.

EXHIBITED at Museum of Fine Arts, Boston, in the summer of 1919.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 92.

Of the copies which have come to my notice, one hangs in the Speakers' Lobby, U. S. Capitol, Washington, D. C.; another, made about 1855–60, is owned by the estate of Mrs. Susan G. Howland Watson, of Milton, Massachusetts; a third is owned by Henry Dwight Sedgwick, Esq., of Stockbridge; and a fourth by Arthur G. Sedgwick, Esq., of New York.

[*Illustrated*]

(744)

THOMAS OLIVER SELFRIDGE

Died 1876

IN 1818 he entered the Navy as Midshipman; in 1827 was promoted to Lieutenant and served in the West Indies, Brazil and the Mediterranean. In 1844 he was commissioned Commander and assigned to the ship 'Columbus,' the flagship of the East India squadron in 1845-46,

and of the Pacific Squadron during the Mexican War in 1846-47. In May, 1847, he was transferred to the sloop 'Dale,' in which he took part in the capture of Mazatlan and Guaymas, and was wounded. This necessitated his return home in 1848. He was promoted to Rear-Admiral in 1866.

Boston, 1814 or 1815. Panel, 27¼ x 22¼ inches. Bust, half-way to the left, with his dark blue eyes directed to the spectator. He has dark brown curly hair and short sidewhiskers. He wears a high white standing collar, a white neckcloth (unfinished), and a high-collared coat. The background is plain. The coat and background are scumbled in with reddish brown.

This portrait was owned in 1880 by his son, Thomas Oliver Selfridge (1804–1902), U.S.N.; then by his son, Thomas Oliver Selfridge (1837–1924), Rear-Admiral, U.S.N., of Washington, District of Columbia, who bequeathed it to the Museum of Fine Arts, Boston.

[*Illustrated*]

·(745)·

DOMINICK SERRES

1722-1793

THERE were two men of this name, both artists. One, the father (1722-1793), was a marine painter, born at Auch in Gascony. He went to England about 1758 as a prisoner of war and after his release he married and lived for a time in Northamptonshire. He then moved to London and became one of the founders of the Royal Academy, and in 1792 was appointed librarian of the Royal Academy and marine painter to George III. The son was a landscape painter and drawing master who exhibited at the Royal Academy between 1778 and 1804.

London, 1782.

EXHIBITED, according to Strickland, at the Royal Academy, London, in 1782.

·(746)·

WILLIAM SETON

1746-1798

WILLIAM SETON of New York married, first, in 1767, Rebecca Curzon; and, second, in 1776, Anna Maria Curzon. He was one of the officers of the Bank of New York and a close friend of Alexander Hamilton. His eldest son by his first marriage, William Magee Seton (1768-1803), married in 1794 Elizabeth Ann Bayley (1774-1821), who after her husband's death left the Episcopal church, embraced the Catholic faith, and in 1809 founded the Community of Sisters of Charity in the United States, at Emmitsburg, Maryland.

New York, c. 1793. Canvas, 37 x 28¼ inches. Shown at half-length, turned half-way to the left, seated in an armchair upholstered in red and studded with brass-headed nails. His brown hair is tied with a narrow black queue ribbon and his gray eyes are directed slightly to the spectator's left. He wears a dark gray coat, one button of which is buttoned, with a high double collar of black velvet; a waistcoat of light gray with dark gray stripes, a white neckcloth and frilled shirt. A shirt ruffle shows at the wrist of his left hand which rests in his lap and in which he holds an opened letter with a red seal. He is seated at a table covered with a red cloth, on which stands an inkwell with a quill pen thrust into it. The background is a shaded grayish-green and at the left is an old rose curtain.

The portrait was inherited by his grandson, Benjamin Maitland, who left it to his son, Burgwyn Maitland of Baltimore, Maryland, from whom it passed to his daughter, Miss Frances Latham Maitland of Richmond Hill, Long Island, New York, the present owner.

EXHIBITED, according to a label on the stretcher, at a "Charity Art Exhibition" in Baltimore.

ENGRAVED, in line and stipple, for "Financial New York."

A copy, on canvas, c. 37 x 28 inches, attributed to Mather Brown, was sold at the Anderson Art Galleries, New York, November 5, 1925, No. 150. It is reproduced, in half-tone, in the sales catalogue.

NOTE: See note at end of pedigree of the portrait of Cyrus Griffin.

·(747)·

WILLIAM SHARP

1749-1824

BORN in London, son of a gun-maker in the Minories, he became a well-known engraver. In his younger days he was a Republican, a friend of Thomas Paine and Horne Tooke. He became in succession a religious adherent of Mesmer, Swedenborg, Richard Brothers and Joanna Southcott. He acquired a great reputation as an engraver, particularly on the continent, and there is a large collection of his prints in the British Museum.

Not listed in Mason.
Listed in Fielding, No. 116, as painted for John Boydell.

·(748)·

DOCTOR GEORGE CHEYNE SHATTUCK

1783-1854

HE was a son of Doctor Benjamin and Lucy (Barron) Shattuck of Templeton, Massachusetts. He was graduated from Dartmouth College in 1803, and received an honorary degree at Harvard in 1807. In 1811 he married Eliza Cheever Davis (1790-1828), daughter of Caleb and Eleanor (Cheever) Davis of Boston. He was for many years a prominent physician of Boston, and received the degree of LL.D. in 1853 from Dartmouth College. He was one of the founders of St. Paul's School, Concord, New Hampshire, and was a fellow of the American Academy.

DOCTOR GEORGE CHEYNE SHATTUCK

Boston, 1827. Canvas (s), 29⅝ x 24½ inches. He is shown bust, half-way to left, with his blue eyes directed to the spectator; reddish-brown hair, and a ruddy complexion. He wears a high-collared black coat, white standing collar, neckcloth, and shirt ruffles. The plain background is of warm brown tones.

His portrait was inherited by his son, Doctor George Cheyne Shattuck (1813–1893) of Boston, and at his death by his daughter, Mrs. Alexander Whiteside (d. 1920) of Boston. At her death it was bought from her heirs by Doctor Frederick Cheever Shattuck, grandson of the subject, of Brookline, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 113.
A copy is owned by Dartmouth College, Hanover, New Hampshire, and another is owned by the Harvard Medical School, Boston.

[*Illustrated*]

·(749)·

JOHN SHAW

1750-1820

HE was a New York financier, a wine merchant and merchant-fleet owner. He was a lineal descendant of Wouter Van Twiller, Dutch Governor of New York, and married Mrs. Steel, the widow of a British army officer.

New York, 1793. Canvas, 36 x 28 inches. He is shown seated, three-quarters left, in a chair upholstered in red, with his dark blue eyes directed to the spectator. He wears a blue coat with gold buttons, a buff waistcoat, a white neckcloth with simple ruffle. In his left hand he holds a book, with his index finger thrust into the leaves. His hair is powdered and his complexion ruddy. In the background is a red curtain folded back at the extreme left, showing a brown wall.

Inherited by his daughter, Alice Long Shaw, wife of John Edward Foley of New York, then by her son, Arthur Morgan Foley, then by his son, Henry Baretta Foley, from whom it passed to his daughter, Mrs. Elodie Foley, wife of Professor

Frank A. Shufeldt of Albemarle Post Office, Louisiana, now wife of Lawrence H. Pugh, Esq., of Thibodaux, Louisiana.

This portrait was loaned to the Washington Lee University at Lexington, Virginia, in 1923, and hung there in the Carnegie Library for several years.

Not listed in Mason.

[*Illustrated*]

(750)

JOHN SHAW

1750-1820

New York, 1793. Canvas, 32x26 inches. This portrait is identical in every way with the previously described picture. There is no way of telling which is the original and which is the replica. Mason gives the following anecdote: "He was the owner of the ship in which Stuart returned to America. Stuart had not the means to pay his passage, and he agreed to paint Mr. Shaw's portrait." The same anecdote has come down in the family in connection with the other picture.

In 1879 the picture was in the possession of his granddaughter, Mrs. John Edward Foley of New York, from whom it descended to Mrs. Phillips Ward of Staten Island, New York, who sold it in 1922 to John Lane, Esq., of London. After the latter's death, in 1925, his collection was sold at Sotheby's, London, July 1, 1925, and the portrait of John Shaw (No. 148) was bought by the London dealer Mr. Leggatt.

(751)

ROBERT SHAW OF TERENURE

1749-1796

ROBERT SHAW was the fifth son of William Shaw and his wife Mary, daughter of Bernard Markham, and sister of the Archbishop of York. He became an eminent merchant in Dublin and in 1785 was

appointed Accountant-General of the Post Office by the Duke of Rutland. He married, first, Mary (q.v.), daughter of Higgins of Higginsbrook, County Meath, and, secondly, Priscilla Cecilia, daughter of Colonel Armitage of Ross, Herefordshire. His eldest son, Robert (1774–1849), was created a baronet in 1821.

Dublin, c. 1790. Canvas, 30 x 25 inches. Half-length, turned three-quarters to the left, with his brown eyes to the spectator. He wears a brown coat, buff-colored waistcoat, white neckcloth, tie and ruffled shirt. His wig is powdered and tied in a queue bow. The dark background is plain.

This portrait, together with that of his wife Mary, also by Stuart, was inherited by his eldest son, Robert, first baronet (1774–1849), who left them to his eldest son, Robert, second baronet (1796–1869). The portraits then passed to Frederick Shaw (1799–1876), who succeeded his brother as third baronet, and who in turn bequeathed them to his eldest son, Robert Shaw (1821–1895), fourth baronet, at whose death they passed to his eldest son, the present owner, Sir Frederick William Shaw, fifth baronet, of Bushy Park, Terenure, County Dublin, Ireland.

EXHIBITED at a Loan Exhibition held in 1797, and published by Allen, Dublin.
ENGRAVED, in mezzotint, by W. Ward, in Dublin in 1902–1903.
Not listed in Mason.
Listed in Strickland.
A copy, painter unknown, is in the National Gallery of Ireland, Dublin.

[*Illustrated*]

(752)

MRS. ROBERT SHAW

MARY, daughter of Higgins of Higginsbrook, County Meath, married, as his first wife, Robert Shaw of Terenure, County Dublin (q.v.).

Dublin, c. 1790. Canvas, 30 x 25 inches. Half-length, turned half-way to the right, with her blue eyes directed slightly to the spectator's right. Her com-

plexion is fair and her luxuriant wavy hair is powdered, with long curls on her shoulders. She wears an ivory-colored silk dress with puffed sleeves, and a muslin kerchief edged with a pleated ruffle is tied in front. The background shows trees and foliage to the left and in the upper part, and cloudy sky to the right.

The history of this portrait is the same as that of her husband's portrait by Gilbert Stuart. It is owned by Sir Frederick William Shaw of Bushy Park, Terenure, County Dublin, Ireland.

EXHIBITED at a Loan Exhibition held in Dublin, 1902–1903.
Not listed in Mason.

[*Illustrated*]

(753)

ROBERT GOULD SHAW

1776-1853

HE was a son of Francis and Hannah (Nickels) Shaw of Boston and Gouldsboro, Maine. A wealthy merchant of Boston, and a large shipowner, he married in 1809 Elizabeth Willard Parkman (q.v.) of Boston, and they both died in Boston within a few moments of each other.

Boston, 1816 or 1817. Panel, 32¼ x 26 inches. He is shown bust, half-way to right, seated in a gilt Empire armchair, upholstered in crimson velvet. His hair, dishevelled, is sandy, his coloring fresh, and his gray-blue eyes are directed to the spectator. He wears a white neckcloth tied in a bow under his chin, and below appears a shirt frill. His coat, high-collared, is of bluish-black cloth with small brass buttons. His right hand, resting on a table covered with a crimson cloth, holds an open letter. The background is of warm browns, with a pilaster showing at the right.

Inherited, together with the companion portrait of his wife, by their son, Gardiner Howland Shaw of Boston, at his death in 1867 they passed to his widow,

who a few years later gave them to her sister-in-law, Mrs. George Robert Russell (Sarah Parkman Shaw) of Boston. At her death they were inherited by her daughter Elizabeth (1836–1911), Mrs. Theodore Lyman of Brookline, Massachusetts, from whom they were inherited by her son, Henry Lyman, Esq., of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 9.
At the Museum of Fine Arts, Boston, in 1880.
At Copley Hall, Boston, in 1896.
A copy, made by Horace R. Burdick, is owned by Mrs. Robert B. Minturn of New York City, a descendant.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(754)·

MRS. ROBERT GOULD SHAW

1785-1853

SHE was Elizabeth Willard Parkman, daughter of Samuel and Sarah (Rogers) Parkman of Boston, and was a "very beautiful and highly accomplished young lady, quite gay and fond of Society." She married in 1809 Robert Gould Shaw (q.v.) of Boston.

Boston, 1816 or 1817. Panel, 32⅛ x 26 inches. Painted at the age of thirty-one or thirty-two. She is shown seated, half-way to left, in an armchair upholstered in crimson velvet. Her dress, of light robin's-egg blue, is made with short sleeves puffed at the shoulders, and cut low on the neck, where it is trimmed with dotted white lace. Her hair, eyebrows, and eyes, directed to spectator, are dark brown; and on her head is a turban of yellowish white silk embroidered with threads of gold, beneath which, on her forehead and in front of her ears, her hair is curled. A shawl of material similar to the turban is gracefully thrown about her and covers both of her forearms. Her left arm rests upon the arm of the chair, and her fingers are interlocked in her lap. She wears earrings of pearls and a necklace of two ropes of small pearls, caught together by a brooch of small diamonds at her

throat. The background, dark at the right, becomes a light brownish gray at the left of the picture, and in the middle distance a pilaster is introduced.

In the possession of Henry Lyman, Esq., of Boston, the history of this picture is identical with that of Stuart's portrait of Robert Gould Shaw.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 10.

At the Museum of Fine Arts, Boston, in 1880.

At Copley Hall, Boston, March 11–31, 1895, at "Loan Collection of Portraits of Women," lent by Mrs. Theodore Lyman.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(755)

WILLIAM SMITH SHAW

1778-1826

THE son of the Reverend John and Elizabeth (Smith) Shaw, his mother being a sister of Mrs. John Adams. He was graduated from Harvard College in 1798, served as clerk of the United States Court, was a founder, with others, of the Boston Athenæum, and its first librarian from 1807 to 1823.

Boston, 1824. Canvas, 35⅝ x 27½ inches. He is shown seated, half-way to the left, both arms resting upon a table covered with a green cloth, upon which are two leather-bound books standing upright, the title on one being "Bibliotheque de France"; and on the other, "De Bure, Bibliographie Instructive"; also an ink-stand with a quill pen, a small opened paper-bound book or pamphlet. In his right hand he holds a partly unfolded letter. He is dressed in a dark blue coat with brass buttons and wears a white neckcloth, ruffled shirt, with white wrist-bands showing. His hair is brown and his eyes are hazel. His complexion is fresh and ruddy. In

the background, at the right of the picture, appear some shelves with books and at the left hangs a curtain of an old-rose color.

This portrait was painted for the Boston Athenæum, where it still hangs in the Trustees' Room.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 166.

REPRODUCED in "The Influence and History of the Boston Athenæum," 1907, frontispiece.

[*Illustrated*]

·(756)·

REZIN DAVIS SHEPHERD
1784-1865

REZIN DAVIS SHEPHERD of Shepherdstown, Virginia. Swedish Vice-Consul at New Orleans from 1812 to 1823.

Boston, 1825. Canvas, 30x25 inches. Seated, half-way to the right, in an Empire armchair upholstered in red, at a table, the red cover of which is almost entirely concealed by papers lying upon it. On these papers, at the table edge, rest the fingers of his well-drawn right hand, near which is an inkstand into which a quill pen is thrust, and beyond, also resting on the table, is his left forearm. He wears a double-breasted dark blue coat with brass buttons and black velvet collar, a white soft neckcloth and a frilled shirt front with serrated edges. His complexion is sandy, with high color, and his limpid, dreamy, hazel eyes are directed to the spectator. His reddish-brown hair, with short sidewhiskers, is negligently brushed forward over the temples and is somewhat dishevelled over a high forehead. The nose is long and the mouth large with rather thick lips. The expression is pleasant. The background is of a plain brownish olive tone.

The portrait was inherited by his daughter, Ellen Shepherd (1809–1884), wife of Gorham Brooks (1795–1855) of Boston, and at her death, by her son, Shepherd Brooks (1837–1922) of Boston, who bequeathed it to his widow, the present owner.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 79.

A copy was made in 1917 by Miss Mary Bradish Titcomb.

[*Illustrated*]

·(757)·

REZIN DAVIS SHEPHERD
1784-1865

Boston, c. 1825. Canvas, 24¾ x 20¾ inches. Bust, similar to previous portrait, half-way to the right, with his hazel eyes directed to the spectator. He has a high forehead, reddish-brown hair, negligently brushed, and short sidewhiskers. He wears a high-collared dark blue coat, with brass buttons and a black velvet collar. Plain reddish-brown background.

The portrait is owned by Mrs. Richard M. Saltonstall of Chestnut Hill, Massachusetts, a great-granddaughter of the subject.

Not listed in Mason.

·(758)·

RICHARD BRINSLEY SHERIDAN
1751-1816

SHERIDAN, the dramatist and politician, was the son of a clever dramatist and actor-manager, Thomas Sheridan (q.v.), and the grandson of a witty Irish Jacobite parson. He was educated at Harrow and eloped to France at the age of twenty-three with the beautiful singer, Elizabeth Ann Linley (1754-1792) of Bath. Two of his best known plays are "The School for Scandal" and "The Rivals." Sheridan entered Parliament in 1780 as a Foxite Whig, and held several important posts with different governments; his brilliant oratorical gifts were soon recognized. His affairs toward the end of his life became much involved and he died deeply in debt and practically forgotten by his party.

London, c. 1787. Canvas, 18¾ x 14¾ inches. This picture is a much reduced copy after Reynold's portrait. He is shown half-length, standing at a table, three-

quarters left, with his brown eyes to the spectator. He wears a powdered wig; white neckcloth; green coat with dull brass buttons; white waistcoat with small pearl buttons; his right hand, gloved, and holding a handkerchief, rests on the table, which is covered with a mottled brownish-red cloth on which lie an inkwell with a quill pen, and a docket of papers; his left hand, ungloved, hangs at his side. In the background is a dark brown curtain, draped back at the left side, disclosing a parapet and base of a column with blue sky and white clouds beyond.

This portrait was in the possession of J. E. Minnitt, Esq., of Gousehill Hall, Castleton, Derbyshire, England. It was sold at auction at Sotheby's, London, June 27, 1921 (No. 29), and acquired by H. Burlingham of New York, who sold it to E. F. Simms, Esq., of Paris, Kentucky.

Not listed in Mason.

·(759)·

THOMAS SHERIDAN

1719-1788

A SON of Thomas and Elizabeth (MacFadden) Sheridan of Cavan, Ireland, and father of Richard Brinsley Sheridan (q.v.). He studied at Trinity College, Dublin, 1738, went on the stage and became manager of the Theatre Royal, Dublin. He married in 1747 Frances Chamberlaine. Later in life he gave readings in London and was a voluminous but not a popular writer.

London, c. 1785.

ENGRAVED, in stipple, rectangular, by Scott, 1789, 6¼ x 5 inches.

Not listed in Mason.
Listed in Fielding, No. 118.

CHIEF JUSTICE EDWARD SHIPPEN

1729-1806

A SON of Edward and Sarah (Plumley) Shippen of Philadelphia. His father came to America about 1675 from the County of York, England, and first settled in Boston, but removed to Philadelphia about the year 1700. He studied law in his native city and in London, was appointed judge of the vice-admiralty in 1752, president judge of the court of common pleas in 1784, and in 1799, when Chief Justice Thomas McKean (q.v.) was elected governor of Pennsylvania he appointed Judge Shippen chief justice in his own place, which office he held until 1806. He was married to Peggy Francis and their third daughter, Margaret, became the second wife of Benedict Arnold.

Philadelphia, 1803. Canvas, 28¾ x 23⅜ inches. Bust portrait; three-quarters to the left, with his blue eyes directed towards the spectator. He wears a black velvet coat; a white neckcloth and lace *jabot;* and a powdered wig tied in a queue bow. There is a red curtain in the background, showing a blue sky and clouds at the lower left.

Edward Shippen, writing from Philadelphia, January 30, 1796, to his daughter, Mrs. Benedict Arnold, in London, says: "I have lately got my picture taken by one Mr. Stewart who is said to have been eminent in London. I have therefore employed a Mr. (Benjamin) Trot, a young man of talent in that way to take a copy in miniature." And on April 19th, following, he writes her that the miniature has been sent to her.

The portrait was inherited by his granddaughter, Miss Bird, who gave it to Mrs. Julius Izard Pringle, a great-granddaughter of Edward Shippen. It was purchased in 1874 from Mrs. Pringle, of Georgetown, South Carolina, for the Corcoran Gallery of Art at Washington, District of Columbia.

ENGRAVED—

In stipple, by David Edwin, for *The Portfolio* (1810), n.s. 3, front. 4.15x4 inches. (Stauffer, 873.)

In stipple, by E. Wellmore, for Longacre & Herring, "National Portrait Gallery of Distinguished Americans" (1837); 1: pl. 12; (1865), Vol. 2, pl. 4.

CHIEF JUSTICE EDWARD SHIPPEN

In stipple, by E. G. Gridley, small oval, head and shoulders only.
REPRODUCED in *Pennsylvania Magazine of History and Biography*, January, 1902, Vol. XXV (100).

A copy, made in 1848 by Thomas Sully, is owned by the Law Association of Philadelphia.

[*Illustrated*]

·(761)·

THOMAS LEE SHIPPEN

1765-1798

THOMAS LEE SHIPPEN, a son of Doctor William Shippen, Jr. (q.v.), was born at "Nesting," Virginia. He was educated at Booth's Academy, Maryland, studied law under James Madison at Williamsburg, Virginia, and afterwards at the Inner Temple, London. He married Elizabeth Byrd Carter Farley, daughter of Major James Parke Farley of Antigua, West Indies, and his wife Elizabeth Byrd. His death occurred near Charleston, South Carolina.

Philadelphia, c. 1798. Canvas, 29 x 24 inches. Bust portrait, three-quarters to the left, with his gray eyes directed towards the spectator. He wears a dark brown high-collared coat with brass buttons; a white neckcloth with a muslin tie; a powdered wig tied in a queue bow. The background is plain, of a dark brownish red, shading to a lighter red in center.

This portrait was inherited by his son, William Shippen, M.D. (1792–1867), who bequeathed it to his son, Edward Shippen, M.D. (1827–1895), who left it to his son, the present owner, Doctor Lloyd P. Shippen of Washington, District of Columbia.

Not listed in Mason.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(762)·

WILLIAM SHIPPEN, JR.

1736-1808

WILLIAM SHIPPEN, JR., was a son of Doctor William Shippen, a leading physician of Philadelphia for sixty years and a member of the Continental Congress. He was educated at the Academy at Nottingham, Maryland, and at the College of New Jersey (Princeton), where he was graduated in 1754. He studied medicine with his father and after further study in London, Edinburgh and Paris, returned to Philadelphia in 1762. In November of that year he began the first course of lectures on anatomy ever delivered in this country. He was one of the founders of the medical school of the College of Philadelphia. In 1765, upon the establishment of the medical department of the University of Pennsylvania, he was chosen the first professor of anatomy and surgery. In 1780 the department of obstetrics was added and upon the union of the two medical schools in Philadelphia, in 1791, he became professor of anatomy, from which position be resigned in 1806. In 1777 he was unanimously elected director-general of the military hospitals of the armies of the United States and held this position until 1781.

Philadelphia, c. 1798. Canvas, 29 x 24 inches. Bust portrait, three-quarters to the right with his gray-blue eyes directed to the spectator. He wears a black coat, white neckcloth, white lace *jabot;* his hair is powdered and his complexion is ruddy. In the background is a red curtain.

This portrait was bequeathed to his grandson, William Shippen, M.D. (1792–1867), who left it to his son, Edward Shippen, M.D. (1827–1895), who in turn left it to his son, Doctor Lloyd P. Shippen of Washington, the present owner.

EXHIBITED at the armory of the Fifth Regiment in Baltimore, in 1893; and again in 1902.

ENGRAVED—
In stipple, by William Haines, 1805, 5.5 x 4.11 inches. (Stauffer, 1214. Stauffer-Fielding, 543.)

In stipple, by H. B. Hall.
In stipple, by W. Wright Smith, from a copy by Lambdin.
Not listed in Mason.
Listed in Fielding, No. 119.

A copy is at Independence Hall, Philadelphia.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(763)

ADMIRAL WILLIAM BRANFORD SHUBRICK

1790-1874

WILLIAM BRANFORD SHUBRICK was born at Bull's Island, South Carolina. He entered the navy as midshipman in 1806, was Lieutenant in 1813, and assisted in defending Norfolk against the British. He was Captain in 1831 and Commander-in-Chief of Naval forces of the United States in the Pacific during the Mexican War, and took and held until the close of the war, various Mexican and Californian ports. He retired in 1861, and was Chairman of the Light House Board from 1860 to 1870. In 1861 unsuccessful attempts were made to induce him to join the Confederacy in behalf of his native State.

Boston, c. 1828. Panel, 24x20 inches. He is shown bust, turned to the right, and wearing a blue coat, with brass buttons and gold epaulettes, a black stock and standing collar. There is a line of white vest showing and he wears the Order of the Cincinnati. His hair and eyes are brown. The background is a mottled sky.

The portrait is owned by his granddaughter, Mrs. Thomas F. Bayard of Washington, District of Columbia.

Not listed in Mason.

·(764)·

DOCTOR SAMUEL A. SHURTLEFF

Mason lists this name and says that the portrait was owned in 1879 by Doctor Augustine Shurtleff, Boylston Street, Brookline, Massachusetts.

·(765)·

MRS. SARAH SIDDONS

1755-1831

BORN at Brecon in Wales, daughter of Roger and Sarah (Ward) Kemble, and sister of John Philip Kemble (q.v.). In 1773 she married William Siddons (died 1808), a bad actor, but a good critic of his wife's performances. Sarah, whose father was an actor and manager of a strolling company, went on the stage from her earliest days, unsuccessfully at first, even after her engagement at Drury Lane in 1775, where she played "Portia" to Garrick's "Shylock." In 1776-1777 the tide began to turn and she played to crowded houses at York, Manchester and Liverpool, then for four years at Bristol and Bath, 1778-1782, where Walter Scott saw her in his boyhood. In 1782 she returned to London and took Drury Lane and the town by storm. Henceforth she was the acknowledged Queen of the Stage. Johnson, Reynolds, Burke, Windham and Sheridan were at her feet. Reynolds designed her dresses for Lady Macbeth and painted her as the "Tragic Muse." In 1803 she removed to Covent Garden and in 1812 she retired from the stage.

London, c.1785. Canvas, 29½ x 24½ inches. Half length, turned three-quarters to the left with her expressive dark eyes directed towards the spectator. Her

powdered hair is almost entirely concealed by a large white turban which is held together in front by a round white rosette. She wears a very pale grayish-blue dress with a white *fichu* and white waist sash. Her arms are crossed in front, the left forearm resting lightly on her right hand, and she holds a book in her left hand, the index finger of which is thrust between the leaves. Dark green foliage background with splashes of lighter color and landscape to left.

This portrait has been in the National Portrait Gallery, London (No. 50), since 1858, when it was presented by Mr. John Thaddeus Delane.

REPRODUCED—

In photogravure, in "Sir William Beechey, R.A." by W. Roberts, London, 1907, page 230, and on page 46 Mr. Roberts says: "There is, however, another Beechey portrait of the great actress now in the National Portrait Gallery (canvas, 29½ x 24½ inches), to which it was presented by Delane, the editor of *The Times*, in 1858; it was at one time the property of her nephew, Horace Twiss, and is said to have been painted about 1798. It may, however, be the finished study for the whole-length portrait exhibited in 1794." In 1914 the late Charles Henry Hart, seeing the portrait, was convinced that it was not by Beechey but by Stuart, and his criticism was generously indorsed by Mr. Roberts and the directors of the National Portrait Gallery changed the name of the artist to agree with Mr. Hart's discovery. It is probably the picture sold in London in 1829 for two guineas as by Stuart and of Mrs. Kemble.

In half-tone, in "Elizabeth Inchbald and Her Circle," by S. R. Littlewood, London, 1921, facing page 27, giving the artist's name as "Gilbert Strutt" (sic.).

[*Illustrated*]

(766)

MRS. ANDREW SIGOURNEY

1765-1843

SHE was Elizabeth, daughter of Henry Howell Williams (q.v.) of Roxbury and Noddle's Island, Massachusetts, by his wife, Elizabeth Bell. She married in 1797 Andrew Sigourney (1766-1820) of Boston.

Boston, c. 1820. Canvas, 27x22 inches. She is shown nearly half-length, seated, slightly turned to the left, with her gray-blue eyes gazing at the spectator, in an Empire armchair upholstered in a figured stuff of brownish-green tones.

Upon her head, which is tipped slightly forward, is a large turban of white dotted muslin, beneath which is a mass of tight curls of dark brown hair covering her temples and the sides of her forehead. Her face is thin, with delicate features and high cheek bones, and her complexion is pink and fair. The right ear does not show, but in her left is an earring of two carnelians, one hung above the other, and both encircled with small pearls. Her black silk, long-sleeved dress is open at the throat, and edged with black silk ruffles, while the neck opening is filled in with a white starched ruffled *fichu*. A red shawl, fallen from her shoulders, surrounds her. The hands are not shown. The background is plain and of amber tones.

Inherited at her death by her grandson, Andrew John Cathcart Sigourney (1824–1869) of Baltimore, it then became the property of his widow, who later married Doctor William M. King, U.S.N., of Norfolk, Virginia, and at her death in 1893 it was inherited by her daughter, Mrs. Martha (Sigourney) Harmon of Norfolk. She gave it to her son, Andrew Sigourney Harmon of Norfolk. In March, 1915, Mr. Harmon sold it to Samuel Moore Gaines of Fort Worth, Texas, and Mr. Gaines sold it in the summer of 1916 to Herbert Lee Pratt, Esq., of New York City and Glen Cove, Long Island.

EXHIBITED—

From July to October, 1915, at City Art Museum, St. Louis, Mo.

In 1916 at the Fort Worth (Texas) Museum of Art, Carnegie Library.

[*Illustrated*]

(767)

MRS. JACOB TILTON SLADE

1798-1826

ELIZABETH, daughter of Daniel Denison Rogers (q.v.) and his second wife Elizabeth Bromfield (q.v.) of Boston. In 1819 she married Jacob Tilton Slade (1778-1854) of St. Petersburg, Russia.

Boston. Panel, 27¾ x 22 inches. There seems to be doubt about the authenticity of this portrait.

Inherited by her son, Doctor Daniel Denison Slade (1826–1896) of Boston, it passed to his widow, at whose death in 1922 it was inherited by her daughter, Miss Margaret B. Slade of Boston.

·(768)·

ABIEL SMITH

c. 1745-1815

SON of Job and Hannah (Barney) Smith of Taunton, Massachusetts. He married Lydia Otis (q.v.), a sister of the wife of his brother, Barney Smith (q.v.). He was graduated from Harvard in 1764, and was the founder of the Smith Professorship of Modern Languages at that college.

Boston, c. 1808–10. Canvas. Bust portrait, showing him turned half-way to the left, with his eyes directed to the spectator. His hair is white (or he wears a powdered wig), and he is dressed in a dark high-collared coat, white standing collar, white neckcloth and pleated shirt. Plain background.

This portrait was bequeathed by his nephew, Henry Barney Smith, to his cousin, Mrs. Mary Lewis of Framingham, Massachusetts (d. 1915). In 1919 it was given by Miss Marion Lewis of Framingham, Massachusetts, to Robert L. Weiss, Esq.

REPRODUCED in *The Outlook*, 1902, Vol. 72, page 303.

·(769)·

MRS. ABIEL SMITH

c. 1753-1814

LYDIA OTIS, daughter of Ephraim and Rachel (Hersey) Otis of Scituate, Massachusetts, and sister of Mrs. Barney Smith (q.v.). She married Abiel Smith (q.v.), and was an aunt of Lydia Smith (q.v.), who married Jonathan Russell.

Boston, c. 1808–10. Canvas.

The history of this portrait, which is owned by Robert L. Weiss, Esq., is the same as that of Stuart's portrait of Abiel Smith.

·(770)·

BARNEY SMITH

1763-1828

HE was a son of Job and Hannah (Barney) Smith of Taunton, Massachusetts, and a brother of Abiel Smith (q.v.). In 1783 he married, in Boston, Ann, or Nancy, Otis (q.v.) of Scituate, a sister of his brother's wife. He bought and occupied (before 1815) the Governor Hutchinson estate in Milton.

Boston, c. 1825. Panel, 38¾ x 29½ inches. He is shown half-length, seated, three-quarters right, in a yellow Empire armchair upholstered in old-rose velvet, and with his dark blue eyes slightly to the spectator's right. His white hair is brushed forward over his ears and up from his forehead, and he has a ruddy mottled complexion. He wears a white neckcloth and low collar, white tie, light yellow waistcoat, and dark blue coat with brass buttons. Both hands rest on a table covered with an old-rose cloth, his right hand holding an open letter with a red seal, the left being nearly concealed by another letter partially opened and lying on the table. A greenish-brown pilaster is shown at the extreme left, and a mahogany-colored curtain is draped in the background and drawn back at the right, showing blue sky and brownish-white clouds.

His portrait, inherited by his widow, passed at her death to their son, Henry Barney Smith (1789–1861) of Boston, and by him was bequeathed to his niece, Geraldine Russell (1819–1885), wife of George Bruce Upton of Milton, and granddaughter of Barney Smith. At Mrs. Upton's death it passed to her son by a previous marriage, George Robert Russell Rivers (1853–1900) of Milton, and then to his widow.

EXHIBITED at the Museum of Fine Arts, Boston, 1880.

[*Illustrated*]

·(771)·

MRS. BARNEY SMITH

1755-1843

ANN, or Nancy, Otis, the daughter of Ephraim and Rachel (Hersey) Otis of Scituate, Massachusetts, where she was born, and a sister of Lydia Otis, who married Abiel Smith of Taunton (q.v.). She married at Boston in 1783 Barney Smith (q.v.), and they were the parents of three children, all of whom were painted by Stuart.

Boston, 1817. Panel (s), 36½ x 26½ inches. She is shown with her hands clasped in her lap, seated, half-way to left, in a gilt armchair upholstered in red velvet. She wears a white satin dress with long sleeves and high-necked quilted bodice, the same dress which she wore at her daughter Lydia's marriage in April, 1817. About her neck is a white lace ruff, and she wears a white satin hat with two white plumes. Her dark brown hair is in curls on her forehead, and her small, merry eyes, directed to the spectator, are of a gray-blue color. Her coloring is brilliant. In the near background is a wall upon which rests a column rising in the center of the picture above the sitter's head, and behind the column is draped a brownish-red curtain on each side of which are seen glimpses of blue sky.

Inherited by her son, Henry Barney Smith (1789–1861) of Boston, her portrait became at his death the property of his niece, Rosalie Genevieve Russell (1822–1897) of Milton, Massachusetts, and from her it passed to her niece, Miss Mary Rivers of Milton, who bequeathed it to the present owner, Robert W. Rivers, Esq., of Brookline, Massachusetts.

EXHIBITED—

At a "Loan Collection of Portraits of Women," held at Copley Hall, Boston, March 11–31, 1895.

At the Museum of Fine Arts, Boston, in 1919, 1920 to date (1924).

[*Illustrated*]

·(772)·

HENRY BARNEY SMITH

1789-1861

A SON of Barney (q.v.) and Ann (Otis) Smith (q.v.) of Boston. His early life was passed in France and in England, and upon his return to this country he lived in Milton, Massachusetts, but towards the end of his life he moved to Boston. He was graduated from Harvard College in 1809, and admitted to the bar in 1812.

Boston, c. 1825. Panel, 27¼ x 25⅝ inches. He is shown bust, three-quarters to the left, with his hazel eyes directed to the spectator. His brown hair is brushed up from his forehead and he wears short sidewhiskers. His face is plump, with full red lips and a ruddy complexion. He wears a high-collared black coat, a white neckcloth and tie, and a low collar. The background is a plain warm brown, showing indistinctly a pilaster at the right.

The portrait was inherited by his niece, Rosalie Genevieve Russell (1822–1897) of Boston, and at her death it passed to her nephew, George Robert Russell Rivers (1853–1900) of Milton, and then to his widow, the present owner.

EXHIBITED at the Museum of Fine Arts, Boston, from 1919 to date.

[*Illustrated*]

·(773)·

HENRY BARNEY SMITH

1789-1861

Boston, c. 1825. Canvas, 24 x 19¾ inches. This picture is slightly smaller than the panel portrait previously mentioned, and the background is plain and without a pilaster, and of grayish-brown tones. He is shown bust, three-quarters left, his hazel eyes to the spectator, smooth-shaven, and with dark brown hair and side-

whiskers. He wears a black coat, standing white collar, white neckcloth and tie, and waistcoat.

Given, shortly before his death, to his sister Lucinda, wife of George A. Otis, by Henry Barney Smith, it was then inherited by their daughter, Lucinda Smith Otis of New York, who sold it through a dealer in 1922 to a private collector.

Not listed in Mason.

·(774)·

MISS LYDIA SMITH

1786-1859

A DAUGHTER of Barney and Ann (Otis) Smith of Boston. Her parents, her brother, Henry Barney Smith, her sister, Mrs. George Alexander Otis, and her uncle and aunt, Mr. and Mrs. Abiel Smith, were all painted by Stuart. She and her brother passed their early life in France and England, and she attended in Paris the school of Madame Campan. Later she studied art in England under the instruction of Benjamin West, who gave her his palette, which is still preserved in the family. She became, in 1817 at Boston, the second wife of Honorable Jonathan Russell (1771-1832) of Boston, who had a distinguished diplomatic career as chargé d'affaires at Paris and London, and as one of the commissioners in 1814 to negotiate and conclude the Treaty of Peace with Great Britain at Ghent. From 1814 to 1818 he represented the United States as minister plenipotentiary to Sweden, and the first year of Mrs. Russell's married life was probably passed in Sweden. In 1818 they returned permanently to America and settled in Mendon, Massachu-

setts, where he represented that district in Congress from 1821 to 1825. Soon after he removed to Milton, Massachusetts, where he died, and where his widow survived him for nearly thirty years.

Boston, c. 1807. Panel, 32⅛ x 28¾ inches. Life-size, half-length, seated in a gilt Empire armchair, with her body in profile, her head three-quarters left, and brown eyes to spectator. Her coloring is brilliant, her dark brown hair is parted and brushed smooth with the exception of a long ringlet in front of her ear. Before her is a desk which supports the top of a portfolio resting on her lap. On the cover of the portfolio is a sheet of paper upon which Miss Smith is drawing, and in her right hand she holds a *porte crayon*, while with her left she steadies the portfolio. She wears a very simple and attractive white muslin dress, low-necked and short-sleeved, and over her right shoulder is thrown a pale mauve scarf with gold threads. About her neck is a necklace of small pearls. In the pearly-toned background appears the wall of a room on which, at the left side of the picture, are two pilasters.

Inherited by her brother, Henry Barney Smith (1789–1861) of Boston, from whom it passed to Geraldine Ipolyte Russell (1819–1885), daughter of Mrs. Jonathan Russell and wife of George Bruce Upton of Milton, Massachusetts, and then by inheritance to her daughter by a previous marriage, Miss Mary Rivers of Milton, who bequeathed it to Robert W. Rivers, Esq., of Brookline, Massachusetts, the present owner.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 67, as "Mrs. *Joseph* Russell."

At Copley Hall, Boston, March 11–31, 1895.

At the Museum of Fine Arts, Boston, in 1919, 1920 to date.

REPRODUCED, in photogravure, in "Proceedings, Massachusetts Historical Society," Boston, 1915. Vol. XLVIII, facing page 508.

The portrait is wrongly listed by Mason under the name of Mrs. *Joseph* Russell, which error goes back to the catalogue of the Boston exhibition in 1828.

A copy, made by Miss Smith of her own portrait by Stuart, is owned (1920) by Mrs. George R. Rivers of Boston.

[*Illustrated*]

(775)

GENERAL SAMUEL SMITH

1752-1839

BORN in Lancaster, Pennsylvania, the son of John Smith of Strabane, Ireland, who immigrated to America and settled in Baltimore, Maryland. He became a distinguished soldier and took part in several of the battles of the Revolution; United States Senator from Maryland from 1803 to 1815, and again from 1822 to 1833. Was promoted to Brigadier-General. Became Mayor of Baltimore in 1837. His sister Margaret married Governor Wilson Cary Nicholas (q.v.).

Philadelphia, c. 1800. Canvas, 28½ x 23⅛ inches. Bust, turned half-way to the left, with his brown eyes directed to the spectator. He wears a dark blue uniform coat with brass buttons; buff high collar and buff lapels on coat. The insignia of the Society of the Cincinnati is attached to the right lapel by a blue and white ribbon. Plain brown background.

This portrait was given by General Samuel Smith to his son, John S. Smith of Baltimore, who gave it to his daughter, Mrs. Robert Hill Carter of "Redlands," Albemarle County, Virginia, who owned it in 1880. It is now owned by the Misses Carter of "Redlands," Albemarle County, Virginia.

NOTE: Within the remembrance of John Donald Smith, Esq., of Baltimore, a grandson of General Samuel Smith, two copies were made of this portrait, one of which was presented in 1844 to the Maryland Historical Society, Baltimore, by a group of gentlemen that included General Samuel Smith's son, General John Spear Smith. According to Doctor J. Hall Pleasants of Baltimore this copy is the work of Laty. What became of the second copy is not known. It may be that it is the portrait of General Samuel Smith owned by Samuel S. Spaulding, Esq., of Buffalo, New York, reputed to be a Stuart.

C. S. Bradford, photo., copyright.

[*Illustrated*]

·(776)·

MRS. SAMUEL SMITH

The wife of General Samuel Smith (q.v.).

Philadelphia, c. 1800. Canvas, 28½ x 23⅛ inches. Half-way to the right, seated in a gilded Empire armchair, upholstered in crimson velvet. Her brown eyes are directed towards the spectator and her brown curly hair is worn in the nape of her neck with a profusion of ringlets on her brow and temples. Her gown is of black velvet cut low, with short sleeves, the neck partially filled in by a lace *fichu* and the sleeves finished with a white cuff caught up by a ruby pin. An oval locket, enclosing the letter "S" in gold script, is fastened at the V-opening of her dress. Her forearms and hands rest on her lap. At her left is a table covered with an old-rose cloth on which lie two books. A plain background of a warm tone.

This portrait is owned by the Misses Carter of "Redlands," Albemarle County, Virginia. Its history is the same as that of General Samuel Smith's.

C. S. Bradford, photo., copyright.

[*Illustrated*]

·(777)·

MRS. SAMUEL SMITH

IT HAS been impossible to establish the identity of the sitter, who—as a comparison of the two portraits convincingly shows—is not identical with Mrs. Samuel Smith, the wife of General Samuel Smith.

Boston, c. 1815. Panel, 32½ x 26½ inches. Seated, half-length, turned half-way to the left, in a gilded armchair upholstered in red velvet, with her blue eyes directed to the spectator. She wears a low-necked, short-sleeved, high-waisted, brown silk dress, filled in at the neck with a white tulle *fichu*. A scarf of white lace is draped around her body, concealing the right forearm and left elbow. Her hands rest on her lap, the left one lying on the right. A plain background of a warm tone.

MRS. SAMUEL SMITH

This portrait was given in 1921 to the Museum of Fine Arts, Boston, by Doctor William Sturgis Bigelow of Boston, who bought it about 1890.

This is possibly the picture that was exhibited at the exhibition of Stuart's portraits, Boston, 1828, No. 147: "Mrs. S. Smith."

EXHIBITED at the World's Columbian Exposition, Chicago, 1893.

[*Illustrated*]

(778)

DOCTOR WILLIAM SMITH

1727-1803

WILLIAM SMITH was born near Aberdeen, Scotland, and graduated from the University of Aberdeen in 1747. He came to America in 1751 as a tutor in the family of Governor Martin on Long Island. In 1753 he was invited to take charge of the newly founded College and Academy of Pennsylvania in Philadelphia. He first went to England to take clerical orders and after his return was inducted into the office of provost, May, 1754. In 1758 he married Rebecca Moore (1733-1784), daughter of William Moore of Moore Hall, Chester County, Pennsylvania. He revisited England in 1759 and returned the same year vested with the degree of D.D. from the universities of Oxford and Aberdeen and Trinity College, Dublin. The extraordinary activity of Doctor Smith made the college a prominent institution in all the colonies. He was a most active worker in the church and in the field of science, literature and education, taking also part in the discussion of political and social questions. In 1779 he moved to Chestertown, Maryland, became rector of a parish, and in 1782 aided in founding Washington College there, of which he was chosen president. When the

charter of the College in Philadelphia (made void in 1779) was restored in 1789 and during the succeeding two years, Doctor Smith was its provost.

Philadelphia, 1800. Canvas, 37 x 60 inches. This is one of the finest portraits of men Stuart painted in this country. It is a large half-length, nearly twice as wide as it is high. Doctor William Smith is shown seated in a high-backed arm-chair, turned half-way to the left, with his eyes directed to the spectator. His gray hair is thin on top of his head and rather long and wavy over his ears and in back. He wears the gown of a doctor of divinity of Oxford: black, with scarlet hood and a sheer white cambric bib. His left hand rests on the arm of the chair, while his right, which holds a quill pen, rests on some sheets of paper that are lying on the large mahogany writing desk in front of him. There are also four leather-bound books, an inkwell and another quill pen. At the extreme left of the desk stands a theodolite. (This, evidently, in commemoration of Doctor Smith's association with David Rittenhouse in the memorable observation of the transit of Venus, on June 3, 1769, at Norristown, Pennsylvania.) In the background is a large reddish-brown curtain, looped up in the left half of the picture and giving a glimpse of a most charmingly painted landscape in silvery tones, a scene at the Falls of Schuylkill, where Doctor Smith had a house. Seeing this, writes Charles Henry Hart in the *Century Magazine* of October, 1908, "we cannot but regret that Stuart did not sometimes turn from his portrait work to the free delineation of open-air nature, and leave us American landscapes full of atmosphere and feeling that we see he knew how to do so well, and in which he would have been no mean rival to his famous English compeers, Wilson and Gainsborough."

His portrait was eventually inherited by his third son, Charles Smith (1765–1836), president judge of the district court of Lancaster County, Pennsylvania, who left it to his daughter Mary Margaret (1806–1870), wife of George Brinton. She bequeathed it to her eldest son, Doctor John Hill Brinton (1832–1907), at whose death it passed in trust to his widow, Sarah Ward Brinton, and at her death in 1924 it became the property of her son, Doctor Ward Brinton of Philadelphia, Pennsylvania, the present owner.

EXHIBITED at the Loan Exhibition of Historical Portraits, held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

ENGRAVED—
In stipple, bust only, by David Edwin, 5.1 x 4 inches. (Stauffer, 877.)
In mezzotint, by J. Sartain, for *Pennsylva-*

nia Magazine of History and Biography, 1880, Vol. 4, page 373.
On wood, by Henry Wolf, for the *Century Magazine*, October, 1908, page 878.

Reproduced, in half-tone, in "Art and Artists of Our Time," 1888, page 181.
According to "Life and Correspondence of the Rev. William Smith," by Horace Wemyss Smith, 1880, the following copies of Stuart's portrait were made:
In 1820, two copies by Jacob Eicholtz of Lancaster, Pennsylvania, for Doctor William Smith's son, Richard Smith (1769–1823) of Huntingdon.
In 1857, by Thomas Sully, for a grandson of Doctor William Smith. This copy was owned in 1922 by William Randolph Smith, Esq., of Philadelphia.
In 1872 by Edward D. Marchant, for the University of Pennsylvania; two other copies, artists unknown, are owned, respectively, by the Protestant Episcopal Church in Philadelphia, and by Washington College, Chestertown, Maryland.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(779)

WILLIAM LOUGHTON SMITH
1758-1812

THE son of Benjamin and Anna (Loughton) Smith of Charleston, South Carolina. He went to England in 1770, where he was educated, and then to Switzerland. He returned to London and studied law at the Middle Temple, returning to America in 1783. He was soon elected to the South Carolina Legislature and Governor's Council. He was chosen to First Congress in 1788, and although his election was disputed by his opponent, it was decided in Smith's favor. He also served in the Second, Third, Fourth and Fifth Congresses. In 1786 he married Charlotte, daughter of Ralph Izard. She died in 1792, and he married, second, in 1805, Charlotte, daughter of William Wragg. In 1797 he was made Chargé d'Affaires to Portugal and in 1800 was transferred to Spain.

Philadelphia, c. 1795. Canvas, 30⅞ x 24 inches. Bust, turned three-quarters to the right, with his gray-blue eyes directed to the spectator. He wears a dark

blue coat with brass buttons; a white waistcoat with edge embroidered in gold and pale lavender; a white neckcloth; a large dotted muslin tie, and a powdered wig. The background is of a plain dark brown.

This portrait was presented to the Carolina Art Association, Charleston, South Carolina, about twenty-five years ago by Mrs. Thomas Osborne Lowndes, a granddaughter of the subject, and hangs in the Gibbes Memorial Art Gallery of Charleston.

ENGRAVED—

In mezzotint, by Edward Savage, in 1796, 11 x 9 inches. Two states. (Stauffer, 2751.)

By William Sartain, for the *South Carolina Historical Magazine,* Vol. IV.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 102.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(780)·

COLONEL WILLIAM STEPHENS SMITH
1755-1816

WILLIAM STEPHENS SMITH graduated from the College of New Jersey (Princeton) in 1774 and took up the study of law, but he abandoned it to join the Revolutionary army, and served on the staff of General Sullivan and later on Lafayette's staff. He was aide-de-camp to Washington and was one of the Masters of Ceremony at the inauguration of Washington in 1789. The same year Washington made him Marshal of the district of New York, and subsequently Surveyor of the Port of New York. In 1795 he was President of the New York State Society of the Cincinnati. He married Abigail, daughter of John Adams, in London, where he was Secretary of the Legation to the Court of St. James. He was a member of Congress from 1813-14.

New York, c. 1794. Canvas, 30x25 inches. Full bust, three-quarters to the left. His natural hair is powdered and tied in a queue bow. He has a high color and his blue eyes are directed towards the spectator. He wears a light brown coat, a white neckcloth with a large loose bow tie. The background is plain. A very fine portrait; thinly painted.

In 1880 this portrait was owned by his niece, Mrs. A. M. King of Newport, Rhode Island; in 1890 by his niece, Mrs. Mary Ann Buchanan Smith of Philadelphia, from whom it passed to her grandniece, Mrs. William Whetmore Gray of Bridgeport, Connecticut, who sold it in 1915 to William Macbeth of New York. In the same year it was bought by the present owner, Herbert Lee Pratt, Esq., of New York City and Glen Cove, Long Island.

EXHIBITED at the exhibition of Early American Paintings, at the Brooklyn Museum, February 3 to March 12, 1917, No. 100.
REPRODUCED—
In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 41.
In half-tone, in catalogue of the Brooklyn exhibition, 1917, facing page 92.

[*Illustrated*]

(781)

COLONEL WILLIAM STEPHENS SMITH
1755-1816

Canvas, 30x25 inches. Bust portrait, turned half-way to the right, with his light gray-blue eyes directed slightly to the spectator's right. He wears a powdered wig, tied with a narrow black queue ribbon, and is dressed in a dark blue uniform coat with buff turned-down collar, buff lapels, gold epaulettes, white neckcloth and a white swordstrap with gold buckle. The order of the Cincinnati is suspended from his left coat lapel. The background is dull gray, darker above and grading to lighter below. There are indications that it was originally intended as an oval on a rectangular canvas, as the spandrels are still visible.

This portrait was bequeathed about a year ago by the Countess de Robiglio to the Yale School of Fine Arts, Yale University, New Haven, Connecticut.

Not listed in Mason.
This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

·(782)·

MRS. SMITH

Mason lists such a portrait as owned in 1879 by Mrs. M. J. Rheer of Freehold, New Jersey.

·(783)·

JARED SPARKS

1789-1866

JARED SPARKS was a son of Joseph and Eleanor (Orcutt) Sparks of Willington, Connecticut. His early youth was passed in poverty. In 1809 he walked from Willington to Exeter, New Hampshire, to attend an academy. He was graduated from Harvard College in 1815. In 1819 he was ordained pastor of a Unitarian Church in Baltimore. He was appointed Chaplain of the House of Representatives in Washington in 1821. In 1823 he moved to Boston, and was President of Harvard College from 1849 to 1853. He married, first, in 1832, Frances Anne Allen (1807-1835) of New York; and, second, in 1839, Mary Crowninshield Silsbee (1809-1887) of Salem, Massachusetts. He wrote the Life of Washington and of Franklin, and edited and annotated their works. The latter half of his life was passed in Cambridge.

Boston, 1827/8. Canvas, 27¼ x 22¼ inches. His portrait was left unfinished because of his absence in Europe, from March, 1827, until after Stuart's death. Head only, turned half-way to the left, with his black eyes directed towards the spectator. His hair is black and his complexion is brilliant. A bit of the black coat collar, white standing collar and neckcloth were painted. The background is a plain brown oval, 24¾ x 19⅞ inches.

JARED SPARKS

"It was, I think, generally considered a good likeness."—Letter of Professor Jared Sparks Moore of Cleveland, June 3, 1915.

This portrait was inherited by his widow, and at her death, in 1887, it became the property of her daughter, Florence Sparks (1845–1915), wife of Benjamin P. Moore of Baltimore. In 1910 Mr. and Mrs. Moore moved to Cleveland, Ohio, and at Mrs. Moore's death the portrait became the property of her husband, who died in 1917, when it passed to his son, Professor Jared Sparks Moore of Cleveland.

EXHIBITED—
At Museum of Fine Arts, Boston, in 1880.
At the "Cleveland Art Loan Exposition," Cleveland, Ohio, 1913, No. 159a.
ENGRAVED, on steel, by J. Andrews, 1855, for the Massachusetts Historical Society Proceedings, 1868, 10, 211. The same engraving in Winsor's "Narrative and Critical History of America," 1889, 8, 419.
REPRODUCED, in heliotype, in "The Life and Writings of Jared Sparks," by H. B. Adams, 1893, Vol. I, facing page 288.

[*Illustrated*]

(784)

MRS. MARSHALL BINNEY SPRING
1791-1825

SHE was Eliza, daughter of Charles and Rosalind (Evans) Willing of Philadelphia. She married in 1816 Marshall Binney Spring (1792-1825), son of Doctor Marshall Binney Spring of Watertown, Massachusetts.

Boston, c. 1816. Panel, 26¼ x 21¼ inches. Life-size, bust, three-quarters left, seated. She wears a low-cut, high-waisted satin dress with the neck trimmed with white lace. The color of the dress has become a warm greenish-gray. Her hair, in which is a comb, is worn high on her head, and parted on her forehead with curls and ringlets on her temples, and is dark chestnut in color. Her eyes, directed to the spectator, are brown, and her coloring is brilliant. A white satin girdle is clasped with a small gold buckle, and she wears a dark brown cloak trimmed with ermine. The background, into which pilasters are introduced, is of an even-toned greenish-gray.

Her portrait passed to her aunt, Mrs. Richard Peters (1771–1841) of Phila-

delphia, and then to her daughter, Eliza Willing Spring Peters, wife of John W. Field of Philadelphia, but was for many years deposited with Mrs. Spring's daughter, Mary Spring (d. 1882), wife of Edward Newton Perkins of Pinebank, Jamaica Plain, Massachusetts. At Mrs. Field's death it became the property of Mrs. Spring's granddaughter, Miss Nancy Craig Wharton (d. 1921) of Boston, who bequeathed it to her niece, Mrs. Henry St. John Smith of Boston.

·(785)·

WILLIAM STACKPOLE

1779-1822

A SON of William and Ann (Jackson) (Parker) Stackpole of Boston. He was graduated from Harvard College in the class of 1798, became a lawyer and practiced in Boston. In 1803 he married Mrs. Nancy (Lewis) Hodgdon (1774-1822), daughter of Joseph and Molly Lewis of Dedham, Massachusetts, and widow of Alexander Hodgdon (1741-1797) of Boston.

Boston, c. 1809. Panel (s), 28⅜ x 23¼ inches. Bust, three-quarters left, showing him as a handsome man of about thirty years, with curly, reddish-brown hair and sidewhiskers, dark blue eyes turned towards his right, and brilliant coloring. He wears a black coat with a high collar, and well opened in front, showing a flaring white collar and neck cloth and an expanse of grayish-white ruffled shirt.

Inherited by his son, Joseph Lewis Stackpole (1808–1847), it then for some years was owned by his widow, who died in 1896, but long before her death it became the property of her son, Joseph Lewis Stackpole (1838–1904) of Boston, from whom it passed to his widow, and at her death to her son, the present owner, Joseph Lewis Stackpole, Esq., of Boston.

EXHIBITED at the exhibition of-Stuart's portraits, Boston, 1828, No. 126.

[*Illustrated*]

·(786)·

SIR ROBERT STAPLES, BART.

1740-1816

A SON of Sir Alexander Staples, sixth Baronet, by his wife Abigail Toronley. In 1761 he married Alicia, daughter of the Reverend Thomas Staples of Lissan, County Tyrone, by whom he had one daughter. He married, second, Mary, eldest daughter of Sir William Barker, Baronet, and widow of Chambré Brabazon Ponsonby of Ashgrove, County Kilkenny, Ireland, by whom he had a son, Robert, who became the eighth Baronet. In 1776 he married, thirdly, Jane Vesey, a daughter of John Denny, Lord Knapton, and a sister of Viscount de Vesci.

Owned by T. B. Ponsonby, Esq., of Kilcooley Abbey, County Tipperary, Ireland.

Not listed in Mason. Listed in Strickland as by Stuart.

·(787)·

MRS. JOHN STEVENS

RACHEL COX, daughter of Colonel John Cox of Bloomsbury, New Jersey. At the age of sixteen she married John Stevens of Castle Point, Hoboken, New Jersey. Stuart painted her portrait after her marriage.

New York, 1794. Canvas, 36 x 28 inches. Three-quarters length, seated three-quarters to the left, in an armchair upholstered in dull red and studded with brass nails. Her dark brown eyes are turned slightly to the spectator's left and her dark

brown fluffy hair is dressed low in the neck with curls framing the face; a string of pearls encircles the hair. She wears a cream-white satin dress, cut low, with a *fichu* crossed on her breast. Her hands lie in her lap, the right one lightly clasping the left forearm. A curtain in shaded red (lighter below) is at her back draped up at the left and revealing a plain panel.

The portrait was inherited by her granddaughter, Rachel Conover Baker, who left it to her daughter, Juliana Stevens Cuyler. In 1919 it was sold to Arthur Meeker, Esq., of Chicago, Illinois, who, in 1925, turned it over to the Ehrich Galleries, New York City, and these galleries sold it to H. Otto Wittpenn, Esq., of Jersey City and Bernardsville, New Jersey, who gave it to his wife, a born Stevens and a granddaughter of Mrs. John Stevens.

REPRODUCED, in half-tone, in *Town and Country*, February, 1921.
Not listed in Mason.

[*Illustrated*]

(788)

MRS. CHARLES STEWART

1787-1861

DELIA TUDOR, daughter of Colonel William and Delia (Jarvis) Tudor of Boston. In 1813 she married Charles Stewart, Commodore, United States Navy. Her daughter, Delia Tudor Stewart, married, in 1834, John Henry Parnell of Avondale, Ireland, and became the mother of Charles Stewart Parnell (1846-1891), the Irish agitator.

Boston, c. 1815. Only the head is finished. Seated, body in profile to the left. The left arm is resting on the arm of chair and the forearm is raised so that the left hand is on a level with her bust and about six inches in front of it. Her hair is parted and curled about her temples.

Her portrait was inherited by her brother, Frederic Tudor (1783–1864) of Boston, and then by his widow (1814–1884). At her death it passed to her son, William Tudor (1848–1923), and then to his widow.

MRS. CHARLES STEWART

EXHIBITED at the "Loan Collection of Portraits of Women," Copley Hall, Boston, March 11–31, 1895.

A copy, by Charles B. King, on canvas, about 16 x 10 inches, is owned by the Redwood Library, Newport, Rhode Island. This picture shows only head and shoulders and may have been painted after a second portrait of Mrs. Stewart by Stuart. The colors in the copy are: eyes and hair, brown; dress, white; shawl over right shoulder, red; background, warm brown.

[*Illustrated*]

·(789)·

MRS. SAMUEL STILLMAN

1737-1821

HANNAH, daughter of Evan and Joan (Biles) Morgan of Mount Holly, New Jersey. In 1759 she married the Reverend Samuel Stillman (d. 1807).

Boston, c. 1815–18. Panel, 25½ x 21 inches. Showing her in extreme old age, about eighty years old. It is a very fine picture, wonderfully well painted face, especially the eyes. She is dressed in a black gown, the front of which is filled in with some soft white material and bordered with black lace. On her head she wears a white mob-cap with a broad black ribbon tied under her chin in a bow at the right side of her neck. Her head is turned half-way to the left. Plain background of browns and grays. Mr. F. W. Coburn says of the picture: "It is a remarkably vivid and closely modelled characterization of a woman of strong, kindly features." (Boston *Sunday Herald*, July 13, 1919.)

Mrs. Stillman was much interested in the Boston Society for the Care of Girls and held several offices in the Society, and her portrait has for many years hung upon the walls of the Society's room in Boston. In 1914 this Society lent the portrait to the Museum of Fine Arts, Boston, where it still hangs.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 37.

[*Illustrated*]

·(790)·

THOMAS WENTWORTH STORROW

1779-1862

HE was a son of Captain Thomas Storrow of the British army and his wife, Ann Appleton. He was a merchant of Boston until 1808, when he removed to Montreal. He returned to Boston in 1812, and then in 1816 he with his family went to France, where they lived several years. He married Sarah Phipps Brown of Boston. He was a grandfather of Thomas Wentworth Higginson, the author.

Boston, c. 1810. Panel, 27½ x 22½ inches. Bust, three-quarters right, brown eyes to the spectator. He is dressed in a dark brown high-collared coat with a double row of large brass buttons, and a white neckcloth with a ruffled shirt front. He wears short sidewhiskers, and his brown hair is brushed high on his forehead. His hands are not shown, and the background is plain.

His portrait was inherited by his son, Charles Storer Storrow of Boston (1809–1904), and at his death by his son, Charles Storrow, Esq., of Brookline, Massachusetts.

His portrait has never been exhibited. Listed in Fielding, No. 126.
Not listed in Mason.

[*Illustrated*]

·(791)·

JOSEPH STORY

1779-1845

JOSEPH STORY was a son of Doctor Elisha and Mehitabel (Pedrick) Story of Marblehead, Massachusetts. He graduated from Harvard University in 1798 and in 1821 received the degree of LL.D. From

1818 to 1825 he was an overseer of Harvard, and from 1829 to 1845 was Dane Professor of Law. He was a member of the American Philosophical Society, the Massachusetts Historical Society and a Fellow of the American Academy. In 1808 he was a member of the Congress, and from 1811 to his death a Justice of the Supreme Court of the United States. He married in 1808 Sarah Waldo Wetmore (q.v.) of Salem, Massachusetts, and their son, William Wetmore Story (1819-1895), was the well-known sculptor.

Boston, 1819. Panel, 32½ x 26 inches. He is seated, at half-length, halfway to left, in a red orange armchair, at a table, with his alert blue eyes directed to the spectator. His short reddish-brown hair is curly and is tied with a fringed queue bow. About his neck is a high white turned-over collar, and a simple neckcloth, and he is wearing his black gown of the Justice. His hands are clasped, with the thumbs raised, and rest on a table on which lie three books bound in light brown, and some sheets of paper. At the right of the picture is a dark gray background which assumes a dark red tone at the left.

Justice Story bequeathed this portrait to Harvard University, but it was not received until later, probably after the death of his widow in 1855. It hangs in Memorial Hall, Cambridge, Massachusetts.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 188.
At Centennial Exposition, Fairmount Park, Philadelphia, in 1876.

ENGRAVED, on wood, by Kilburn and reproduced in Winsor's "Memorial History of Boston," 1881, Vol. IV, page 600.

[*Illustrated*]

·(792)·

MRS. JOSEPH STORY
1784-1855

SARAH WALDO WETMORE was a daughter of Judge William Wetmore (q.v.) and Sarah (Waldo) Wetmore, both of Salem, Massachusetts. In 1808 she married, in the North Church, Boston, Joseph Story (q.v.) as his second wife.

Boston, 1819. Panel, 32¾ x 25¾ inches. She is shown at half-length, seated, turned half-way to the right, with her light brown eyes directed to the spectator. Her chestnut hair in curls over brow and temples is in a knot held by a jeweled comb. She has a lovely brow, a long nose, lips almost verging on a smile, a calm dignity and much charm. Her low-necked dress is of a sheer material trimmed with a lace collar and a narrow belt of turquoise-blue ribbon. A red camel's hair shawl is draped in such a manner as to cover her left arm and shoulder and, passing at the back, is seen partially covering her right arm with a part of the border hanging over the arm of the chair. Her right hand is in her lap. The plain background is lighter at the right.

The portrait was inherited by her son, the sculptor, William Wetmore Story (1819–1893) of Rome, Italy, and then by his son, the painter, Julian Story (1856–1919), who left it to his widow. In 1921, Mrs. Elaine Story sold it to George H. Webster, Esq., of Haverhill, Massachusetts.

[*Illustrated*]

·(793)·

EDWARD STOW
1768-1847

A SON of Edward and Mary (Belcher) Stow of Boston, but was born in New York City. He married, in 1793, Anna Brewer Peck (q.v.), and lived for some years in Philadelphia. It was there that he met

Gilbert Stuart and his wife and a great friendship ensued. In 1804 he returned to Boston, and from 1813 until shortly before his death, he was clerk or secretary of the New England Mississippi Land Company.

Bordentown, New Jersey, 1802/3. Panel, 29¼ x 23½ inches. He is shown half-length, seated, half-way to the right, in an Empire armchair upholstered in red, with his blue-gray eyes directed to the spectator. His hair and short side-whiskers are brown and his complexion is ruddy. He wears a black coat with brass buttons, unbuttoned, and a high, also partially unbuttoned, white waistcoat, white neckcloth and tie and ruffles. His right hand, holding a quill pen, rests on a mahogany writing desk on which lie some sheets of writing paper. There is a dark red curtain in the background, drawn aside at right, disclosing a blue sky with white clouds.

In 1838, nine years before his death, Edward Stow gave this portrait to his daughter, Louisa Matilda Stow, as is shown by the following letter: "Boston February 22nd, 1838. Be it remembered that I have this day given, and do hereby give, to my daughter Louisa Matilda Stow the Portrait Picture of myself painted by Stuart—also my Miniature Picture paid (sic.) (painted) by Peale—and both Pictures I now deliver to her. Edward Stow." Louisa Matilda Stow died unmarried, and gave the Stuart portrait of her father, together with that of her mother, to her sister, Caroline Adelaide (1807–1893), wife of George Hyatt of Ithaca, New York. At her death the pictures were inherited by her nephew, John Phillips (d.1905) of Brooklyn, New York. He bequeathed them to his three sisters, Edith, Norah and Ann Broadhurst Phillips, all unmarried. At the death of two of the sisters, a half interest went to Ann and a half interest to her cousin, Miss Ann Brattle Bascom, of Cambridge, Massachusetts, and they presented the pictures to the Boston Museum of Fine Arts in January, 1913. It developed that they had no legal right to donate the pictures, and other heirs succeeded in acquiring them from the museum and sold them in January, 1922, at public auction at the American Art Galleries, New York City. The portrait of Edward Stow is now owned by Thomas B. Clarke, Esq., of New York City.

EXHIBITED—
At exhibition of Stuart portraits, Boston, 1828, No. 123.
At Union League Club, New York, February 9 to 13, 1922.

REPRODUCED, in half-tone, in Catalogue of Public Sale at the American Art Galleries, New York, January 17, 1922, No. 27.
Not listed in Mason.
Listed in Fielding.

[*Illustrated*]

·(794)·

MRS. EDWARD STOW

1771-1835

ANNA BREWER, daughter of John and Sarah (Brewer) Peck of Boston. In 1793 she married Edward Stow (q.v.).

Bordentown, New Jersey, 1802–3. Panel, 29⅛ x 23½ inches. She is shown half-length, seated, three-quarters left, on a sofa covered with red leather and studded with brass-headed nails. Her brown eyes are directed to the spectator, and her brown hair is dressed high on her head with an ornament of flowers, and ringlets on her forehead and temples. She wears a high-waisted, low-necked, short-sleeved, white gown, with a white lace *fichu*. A pearl necklace and pearl drop-earrings. A parti-colored shawl is falling from her shoulder; her right hand rests on arm of sofa, interlocking fingers with the left hand. In the background is a red curtain, drawn back at left, showing blue sky and clouds.

This is one of the few pictures signed by Stuart, his initials, G. S., appearing in the lower left-hand corner of the portrait.

It is owned by Messrs. Scott & Fowles, New York City, who bought it at auction at the American Art Galleries, New York, in 1922, when it was sold together with the portrait of her husband. The early history of both portraits is the same.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 124.
REPRODUCED, in half-tone, in Catalogue of Public Sale at the American Art Galleries, New York, January 17, 1922, No. 26.
Not listed in Mason.
Listed in Fielding.

[*Illustrated*]

·(795)·

GOVERNOR CALEB STRONG

1745-1819

A SON of Caleb and Phebe (Lyman) Strong of Northampton, Massachusetts. United States Senator, 1788-1800; Governor of Massachusetts, 1800-1807 and 1812-1816. In 1777 he married Sarah Hooker (1758-1817).

Boston, 1813. Panel, 26⅜ x 21¼ inches. Bust, three-quarters to the left. His powdered hair, parted in the middle, is curly; his eyes, which are directed towards the spectator, are gray; his fresh complexion is somewhat ruddy. He wears a high-collared black coat, a white neckcloth and ruffled shirt. The background at the back of the head is very dark brown, but light brown at the right side of the picture.

On the back of the panel is written in ink "Stuart 1813."

This portrait was inherited by his eldest son, Theodore (1779–1855) of Northampton, and then by his daughter, Sarah Elizabeth (1809–1857), wife of the Reverend Augustus Charles Thompson, D.D. (1812–1901) of Roxbury, Massachusetts. At Mrs. Thompson's death the portrait passed to her husband and then to their son, Rear Admiral Theodore Strong Thompson (1842–1915), U.S.N. His heirs sold it to a dealer who, in 1917, sold it to Frederick Strong Moseley, Esq., of Newburyport, Massachusetts.

EXHIBITED at Copley Gallery, Boston, 1915.

ENGRAVED, in stipple, by J. B. Longacre, for Massachusetts Historical Society Proceedings, 1820; 4.7 x 3.9 inches. Three states. (Stauffer, 2098.)

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 89.

In *New England Magazine*, 1902, Vol. 25, page 533.

[*Illustrated*]

·(796)·

GILBERT STUART

1755-1828

London, 1778. Canvas, 16¾ x 12¾ inches. Head and shoulders, with his head leaning forward, turned three-quarters to the right, with his gray-blue eyes towards the spectator. He has dark reddish-brown hair and his complexion is ruddy. He wears a large black hat (a so-called "Rubens hat"), and his coat is very dark brown, as is the background.

On the back of the canvas in Stuart's handwriting is the following: "G. STUART Pictor || se ipso pinxit. A.D. 1778 || Ætatis suæ 24."

Given to the Redwood Library, Newport, Rhode Island, by Mrs. D. Waterhouse.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 162.

REPRODUCED—

In half-tone, in Bayley and Goodspeed's edition of Dunlap's "History of the Arts of Design," 1918, Vol. I, page 192.

In half-tone, in *International Studio*, July, 1925, page 295.

A copy, made by Jane Stuart, was engraved on wood and reproduced in *Scribner's Magazine*, 1877, 13: 640.

[*Illustrated*]

·(797)·

GILBERT STUART

1755-1828

London, 1786–88. Canvas, 10⅝ x 9 inches. This is merely a sketch for a self-portrait, nothing being painted but the head, and that not wholly done. Brown hair and sidewhiskers; brilliant complexion; white neckcloth suggested; light blue background. The canvas is rectangular and the oval opening is 10 x 8 inches.

On the back is pasted a paper with the following inscription: "For history of this portrait by Gilbert Stuart by himself see Miss Jane Stuart's letter of Dec. 16, 1885: 'He painted a small picture in oil of himself for my mother (in London

after great persuasion), but could not be induced to finish it. Some years since I gave this head to the late Mrs. H. G. Otis, which she left to her son Harry, who died quite recently in some part of Europe.'" In the summer of 1925 the sketch was acquired by Albert Rosenthal of Philadelphia, and early in 1926 it was sold, through the Ehrich Galleries, to the Metropolitan Museum of Art, New York City.

LOANED to Museum of Fine Arts, Boston, in 1883, by the Estate of Mrs. Harrison Gray Otis. It hung there until 1922, when it was returned to the Estate.

[*Illustrated*]

(798)

GILBERT STUART
1755-1828

Canvas, 28¾ x 23½ inches. This is said to be a portrait of the artist, showing him bust, turned half-way to the left, with his eyes directed to the spectator. His complexion is rather pale. He is dressed in a black coat with wide turned-down collar, and white neckcloth. The lapels of a white waistcoat are showing. His slightly powdered hair is tied with a queue bow and worn in rolls over his ears. Plain dark background, lighter above and to right of figure.

Purchased in 1896 by the National Gallery, London, and catalogued as by Gilbert Stuart.

REPRODUCED, in half-tone, in "The National Gallery," by Sir Edward J. Poynter, 1900, Vol. III, page 279, No. 1480. Not listed in Mason.

(799)

GILBERT STUART
1755-1828

A pen-and-ink sketch, drawn "on the back of a letter addressed to Mr. Bennett, then Curator of the Academy of Design." (Tuckerman, "Book of the Artists," page 111.)

This self-portrait of the artist was in the possession of James M. Falconer in 1872, who still owned it in 1898.

EXHIBITED—
At "The First Chronological Exhibition of American Art of the Brooklyn Art Association," Brooklyn, New York, by J. M. Falconer, March, 1872.
At the Museum of Fine Arts, Boston, 1880.

ETCHED—
By James Duthie. This etching is reproduced in George C. Mason's "Life and Works of Gilbert Stuart," New York, 1879, facing page 1. (Being unable to trace the present owner of the pen-and-ink sketch, we are reproducing this etching.)
By James M. Falconer, in 1879. This etching is reproduced as a half-tone in Theodore Bolton's "Early American Portrait Draughtsmen in Crayons," New York, 1923, facing page 84.

[*Illustrated*]

·(800)·

GILBERT STUART, SENIOR
1719-1793

Mason says: "This portrait of the artist's father was painted when the son was sixteen years of age. All traces of the picture have been lost."

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, as "The Artist's Father," No. 160.

·(801)·

DOCTOR JAMES STUART
Died 1844

JAMES STUART was a son of Mrs. Stuart (née Middleton) of Beaufort, South Carolina. He married Mary Campbell (q.v.). During the thirties they lived in Pendleton, South Carolina, for the summer, and in Beaufort for the winter.

DOCTOR JAMES STUART

Boston, c. 1815. Panel, 32¾ x 26 inches. This half-length portrait shows Doctor Stuart seated in an Empire armchair of yellow wood, turned half-way to the left, with his blue eyes directed to the spectator. His curly hair and side-whiskers are brown. He wears a dark coat, white waistcoat with white buttons, white neckcloth, tie and frilled shirt. In his right hand he holds a leather-bound book, with his elbow resting on the arm of the chair. The background is plain, of grays and browns.

Doctor James Stuart died one year before his wife and at her death she left this portrait, together with her own by Stuart, to a motherless niece whom she and her husband had adopted, and she, in turn, left them to her daughter, Mary Stuart, afterwards Mrs. Hamilton of Washington, District of Columbia, from whom M. Knoedler & Co., New York, bought the portraits in 1911 and sold them to Charles W. Harkness of New York. The latter died in 1916 and his widow a year later, bequeathing the portraits to the present owner and her brother-in-law, Edward S. Harkness, Esq., of New York, for his life, and then to the Cleveland Museum of Art, Cleveland, Ohio.

Not listed in Mason. Listed in Fielding, No. 129.

[*Illustrated*]

·(802)·

MRS. JAMES STUART

Died 1845

MARY CAMPBELL, granddaughter of the Reverend Colin Campbell, third rector of St. Mary's, Burlington, New Jersey, and great-granddaughter of Colonel Peter Bard, Judge of the Supreme Court of New Jersey during Colonial times. She married Doctor James Stuart (q.v.).

Boston, c. 1815. Panel, 32¾ x 26 inches. A half-length portrait, showing her seated, half-way to the left, in an Empire chair of yellowish-brown wood, upholstered in brown brocade, with her blue eyes directed to the spectator. Her

curly hair is reddish-brown. She wears a plain white dress finished at the neck with a starched lace ruff. Around her shoulders and over her forearms is a reddish-brown shawl with overpainting of blue. The lace frills at her wrists partially cover her hands, which rest in her lap. The background is plain, of gray-brown tones.

The history of this portrait is the same as that of Doctor James Stuart. It is now owned by Edward S. Harkness, Esq., of New York.

Not listed in Mason. Listed in Fielding, No. 130.

[*Illustrated*]

(803)

RUSSELL STURGIS

1750-1826

RUSSELL STURGIS was the second son of Thomas Sturgis (1722-1785) and Sarah, or Sally (Paine) Sturgis of Barnstable, Massachusetts. In 1773 he married Elizabeth Perkins (q.v.). In or before 1771 he moved to Boston and started in the hat and fur trade. It is interesting to note that his name appears in the first Boston directory, published in 1789. He was a close friend of Gilbert Stuart, who painted three portraits of him.

Boston, c. 1806. Canvas, 29 x 24 inches. Bust, half-way to the right. His complexion is ruddy and his hazel eyes are directed to the spectator. He wears a black high-collared coat, a white turned down collar and ruffled shirt. His short hair, worn in a black queue bow, and his sidewhiskers are powdered. The plain background is of gray and brown tones.

This portrait is owned by a great-granddaughter of Russell Sturgis, Mrs. William Smith Carter of New York City, who inherited it from her parents, the Reverend John Parkman and his wife, née Susan Sturgis, of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 115.
At Copley Hall, Boston, March 2 to 23, 1896.

A copy, by Horace R. Burdick, is owned by Mrs. Robert B. Minturn of New York City. Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(804)

RUSSELL STURGIS

1750-1826

Boston, c. 1815. Canvas, 30x25 inches. He is shown bust, half-way to the right, with his dark brown eyes to the spectator. His complexion is ruddy; his white dishevelled hair and bushy black eyebrows make a striking contrast. He wears a black, high-collared coat, buttoned, a white neckcloth and bow tie. No hands are shown. Plain warm background.

This portrait of Russell Sturgis is owned by Mrs. Boylston A. Beal, Boston, who inherited it from her father, Henry Sturgis Grew.

Either this or the following portrait of Russell Sturgis was exhibited at the exhibition of Stuart's portraits, Boston, 1828, No. 172.

EXHIBITED at the Museum of Fine Arts, Boston, 1920–1922.
REPRODUCED (reversed), in photogravure, in "Books and Papers of Russell Sturgis," by his son, Julian Sturgis.

[*Illustrated*]

(805)

RUSSELL STURGIS

1750-1826

Boston, c. 1820. Canvas, 30x25 inches. This is the third portrait of Russell Sturgis painted by Stuart and is said to be the best. He is shown half-length, seated, three-quarters to the right, in an armchair upholstered in green, wearing a maroon

robe trimmed with a reddish-brown fur, over a black coat. His eyes are directed to the spectator, and his hands are clasped and rest on his knees. The plain background is of a warm grayish-brown color.

This portrait was inherited by his daughter, Ann Cushing Sturgis (1797–1892), the wife of Frederick William Paine of Worcester, Massachusetts, and then by her son, James Perkins Paine, at whose death it was inherited by his son, the present owner, Russell Sturgis Paine, Esq., of Worcester.

EXHIBITED at the Worcester Art Museum in 1925.

A copy, supposedly by James Sullivan Lincoln, is owned by Russell Sturgis Paine, Esq., of Worcester, Massachusetts. Another copy, by a Miss Shepley, is owned by Frederick Wm. Paine, Esq., of Brookline, Massachusetts, and a third copy is in the possession of Mrs. Frederick Parker of Boston.

[*Illustrated*]

(806)

MRS. RUSSELL STURGIS

1756-1843

ELIZABETH PERKINS, daughter of James and Elizabeth (Peck) Perkins of Boston. Her mother was left a widow with a large family; finding conditions difficult in Boston she was asked by a connection, Squire Bacon of Barnstable, Massachusetts, to bring the entire family to stay at Barnstable until better times. It was during this visit that her eldest daughter, Elizabeth, became engaged to Russell Sturgis (q.v.) and was married to him in 1773.

Boston, c. 1806. Canvas, 29 x 24 inches. Half-length, seated half-way to the left, in an armchair upholstered in moss-green brocade, studded with brass nails. Her dark brown hair is almost concealed beneath a lace cap trimmed with a bow of white satin ribbon, only a few soft curls being seen on her forehead. Her gray-blue eyes are directed toward the spectator. She wears a brown dress, filled in at the neck

by a *fichu* of white lawn. A black lace shawl is draped over her shoulders and forearms. The plain background is of a greenish-gray color.

This portrait is owned by a great-granddaughter of Mrs. Russell Sturgis, Mrs. William Smith Carter of New York City, and its history is the same as that of the first portrait of Russell Sturgis.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 116.
At the "Loan Exhibition of Portraits of Women," held at Copley Hall, Boston, March 11–31, 1895.
A copy, by Horace R. Burdick, is owned by Mrs. Robert B. Minturn of New York City. Another copy, supposedly by James Sullivan Lincoln, is owned by Russell Sturgis Paine, Esq., of Worcester, Massachusetts. A third copy, by Mary B. Hazelton, is in the possession of Frederick William Paine of Brookline, Massachusetts.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(807)·

PETER STUYVESANT

1727-1805

PETER STUYVESANT was a son of Gerardus and Judith (Bayard) Stuyvesant, and great-grandson of Peter (Petrus) Stuyvesant (1602-1682), Governor of New York. Of the four sons of Gerardus, Peter was the only one who left descendants. He married Margaret, daughter of Gilbert Livingston. His son Peter (1778-1847) was a founder of the New York Historical Society and president of that Society from 1836 to 1840; and his daughter Elizabeth, who married Colonel Nicholas Fish, became the mother of Hamilton Fish.

Philadelphia, c. 1802. Canvas, 28⅛ x 23⅞ inches. Half-length, half-way to the left. His complexion is ruddy and his eyes, which are directed to the spectator, are blue. His white or powdered hair is worn long in curls onto his neck and is brushed back from a high forehead. He wears a dark blue coat with brass buttons;

a dotted buff waistcoat, a white neckcloth and ruffled shirt. Both arms are brought forward and the left hand holds an opened letter and rests on a table, hardly visible, in lower left corner. The warm-toned background is plain, dark above, and becomes a grayish-green behind the figure.

This portrait was presented to the New York Historical Society, June 6, 1905, by his great-grandson, Robert Van Rensselaer Stuyvesant.

[*Illustrated*]

·(808)·

GOVERNOR JAMES SULLIVAN

1744-1808

A SON of John and Margery (Browne) Sullivan of Limerick, Ireland, and Berwick, Maine. He was Judge of the Superior Court of Massachusetts, 1776-1782; Commissioner for revising the laws of Massachusetts in 1780; Member of the Continental Congress, 1782-1784; Attorney-General of Massachusetts in 1790; first President of the Massachusetts Historical Society; elected Governor of Massachusetts in 1807. He married, first, Mehitable Odiorne (1748-1786), and second, Martha (Langdon) Simpson (d. 1812).

Boston, 1807. Panel, 32¼ x 26 inches. He is shown seated, three-quarters right, his right arm resting inside the arm of chair, which is upholstered in red. His right hand rests lightly on the top of a closed leather-bound book, standing upright on his leg. He wears a black coat, white neckcloth and ruffled shirt, and his powdered hair in a queue. His brown eyes are directed to the spectator.

His portrait was inherited by his son, Richard Sullivan (1779–1861), and then by his son Richard (1820–1908), who in 1908 presented it to the Massachusetts Historical Society, where it has been hanging since about 1865, with the exception of two or three months in the summer of 1880, when it was at the Museum of Fine Arts in Boston.

Either this or the following portrait of Governor James Sullivan was exhibited at the exhibition of Stuart's portraits, Boston, 1828, No. 85.

EXHIBITED at the Museum of Fine Arts in Boston in 1880.

ENGRAVED by H. Wright Smith for the "Life of James Sullivan," by Thomas C. Amory, 1859, Vol. I, frontispiece. The same engraving in "Proceedings of the Massachusetts Historical Society," 1879. A half-tone reproduction of the engraving in *New England Magazine*, January, 1902, Vol. 25, page 534.

REPRODUCED in *The Outlook*, 1902, Vol. 71, page 72.

A copy, made in 1899 by Ernest L. Ipsen for the Commonwealth of Massachusetts, hangs in the Senate Reception Room at the State House, Boston.

[*Illustrated*]

·(809)·

GOVERNOR JAMES SULLIVAN

1744-1808

Boston, 1807. Panel, 33 x 26¾ inches. He is shown half-length, three-quarters right, dark brown eyes directed to the spectator, and with a ruddy complexion. He wears a powdered wig with a black string queue bow; a loose white muslin neckcloth and shirt ruffle, with white ruffle at wrist; a black coat and waistcoat. He is seated in a gilded Empire armchair upholstered in red velvet. The fingers of his right hand are outstretched and resting on the edge of an upright leather-bound book. The plain background is of grayish-brown.

The portrait was inherited by his son, William Sullivan (1774–1839), who in 1802 married Sarah Webb Swan (1782–1851). At her death it passed to her daughter, Mrs. William F. Oakey (Sarah Williams Sullivan, 1810–1892) of New York, and at her death was inherited by her daughter-in-law, Mrs. Daniel Oakey of East Milton, Massachusetts. It was sold by the latter to Alexander Cochran (d. 1919) of Boston, whose wife was a descendant of Governor Sullivan. At his death, Mr. Cochran bequeathed the portrait to the Museum of Fine Arts, Boston.

EXHIBITED at a "Loan Collection of Paintings by Early American Artists," held at the Metropolitan Museum of Art, New York, from November, 1895, until May, 1896; lent by Mrs. Mary L. Cochran of Boston (208n).

·(810)·

MRS. RICHARD SULLIVAN

1786-1831

SARAH RUSSELL, daughter of Thomas and his second wife Sarah (Sever) Russell of Boston. She married in 1804 Richard Sullivan (1799-1861), son of Governor James Sullivan (q.v.) of Massachusetts and his wife Mehitable Odiorne.

EXHIBITED at the Museum of Fine Arts, Boston, 1880.

·(811)·

MRS. WILLIAM SULLIVAN

1782-1851

SARAH WEBB SWAN, daughter of Colonel James Swan (q.v.) and his wife Hepzibah (Clark) Swan (q.v.). She married in 1802 William Sullivan (1774-1839), son of Governor James Sullivan of Massachusetts (q.v.) and his wife Mehitable Odiorne. Their daughter, Sarah Williams Sullivan (1810-1892), married first, in 1832, Gilbert Stuart Newton (1797-1835), a nephew of Gilbert Stuart. She married, second, in 1840, William F. Oakey (1807-1888) of New York.

This portrait was owned, in 1880, by Miss Sullivan of Savannah, Georgia, daughter of Doctor James Swan Sullivan.

EXHIBITED at the Exhibition of Stuart's Portraits, Boston, 1828, No. 167.

·(812)·

MR. SUTCLIFFE

Canvas, 29 x 24 inches. The subject is shown seated, half-way to the left, in an armchair upholstered in bluish-green velvet. The hair is powdered and tied with a black queue bow. The complexion is fresh and ruddy, the eyes are blue. He wears a brown, high-collared coat and white neckcloth tied in small bow. His white waistcoat shows above lapels of the coat. His left hand is holding an opened letter or sheet of paper, his right hand does not show. At the left in background is an opening, showing sky of blues and greens, and at right of opening a curtain of olive green draped back of figure. The picture is of little interest on account of having been overcleaned and much repainted. The background was repainted by Daniel Huntington, who owned it for many years, and when it was in the hands of Albert Rosenthal of Philadelphia he repainted the entire portrait.

The portrait was bought from the subject's sister by Daniel Huntington (1816–1906) of New York. After his death, his daughter, Mrs. Marie Huntington Travis, sold it to the Ehrich Galleries of New York, who in turn sold it to Mr. Albert Rosenthal of Philadelphia. In the fall of 1924 the portrait was at the Weston Art Galleries, New York.

Reproduced, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries, New York City, 1918, page 105.

Not listed in Mason.
Listed in Fielding.

·(813)·

COLONEL JAMES SWAN

1754-1830

JAMES SWAN, born in Fifeshire, Scotland, came to America about 1765, became an adherent of the patriot cause and was one of the "Boston Tea-Party." He fought at the Battle of Bunker Hill, and as Captain in Crafts' Artillery, was present at the evacuation of Boston by

the British. He became secretary of the Massachusetts War Board and was a member of the Legislature, Adjutant-General of the State, and, at the end of the war, was a Major in a cavalry regiment. He married in 1776 the daughter of Barnaby Clark, a rich merchant who left a fortune to his daughter. The Swans' wealth was further increased when a wealthy Scotchman named Dennis, who lived in Boston, left his whole estate to them at his death. Colonel Swan, after the war, lived at the corner of Tremont and West Streets in Boston and had a country estate in Dorchester. By unfortunate speculation he became financially involved and in 1787 went to Paris to live. There he was aided by Lafayette and other influential men he had entertained in Boston, among whom was Prince Talleyrand. During Swan's last visit to Paris he was once more unfortunate financially, and was arrested for a debt of about two million francs. He denied this indebtedness, was confined at St. Pélagie, and there he remained for twenty-two years, preferring to remain in prison rather than settle his debts, which he was able to do. On the accession of Louis-Philippe, in July, 1830, he was set free, as the doors of St. Pélagie were thrown open. The day following, July 31, he tried to be taken back as a prisoner, was seized with a hemorrhage, and died in the street. His wife had died in 1826 in Boston.

Boston, c. 1807. Canvas (s), 28⅜ x 23¼ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. His powdered wig is tied with a black queue bow, and he wears a creamy white neckcloth, fluffy tie and shirt frills, a dark greenish-blue, high-collared, buttoned coat. A dark red curtain hangs in the background and covers two-thirds of the picture. At the lower left is seen a sketchily indicated landscape distance with blue sky and white clouds. His hands are not shown.

His picture passed at his death to his daughter, Hepzibah Clark Swan (1777–1833), wife of Dr. John Clarke Howard of Boston (1773–1810), and at her death to her daughter, Hepzibah Clarke Howard, wife of Reverend Francis Wayland, D.D. (1796–1865), President of Brown University, Providence,

Rhode Island. At her death the picture came into the possession of their son, Howard Wayland of Providence, and then to his widow, who afterwards married Charles Stafford of Providence, from whom it was purchased by Miss Elizabeth Howard Bartol of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 191.
At the Museum of Fine Arts, Boston, in 1880.

[*Illustrated*]

·(814)·

MRS. JAMES SWAN

1757-1825

SHE was Hepzibah Clark, daughter of Barnabas and Hepzibah (Barrett) Clark, and married in 1776 James Swan (q.v.).

Boston, c. 1807. Panel, 31⅞ x 25⅝ inches. She is shown at half-length, three-quarters left, seated on an Empire sofa upholstered in brilliant crimson velvet, with her hazel eyes directed to the spectator. Her very dark reddish-brown hair is in ringlets on her forehead and in front of her ears. Her complexion is ruddy, with high color on her cheeks. She wears a high-waisted black velvet gown, cut low and square in the neck, with short sleeves, the sleeves and neck of the dress being trimmed with white pointed lace, that on the sleeves being double with the points above and below. A white lace scarf rests on top of her head, and falling over her right shoulder, lies on her lap, and entirely conceals the right arm and hand. The left forearm rests upon the arm of the sofa, the hand holding the scarf and the concealed right hand. A small pin with a garnet shows at the waist. The background is plain and of a grayish-olive.

Mrs. Swan's portrait passed at her death to her daughter, Hepzibah Clark Swan (1777–1833), wife of Doctor John Clarke Howard of Boston (1773–1810), and at her death to her daughter, Hepzibah Clarke Howard, wife of Reverend Francis Wayland, D.D. (1796–1865), president of Brown University, Providence, Rhode Island. At her death the picture came into the possession of their son, Howard

Wayland, of Providence, and then to his widow, who afterwards became Mrs. Charles Stafford of Providence, from whom it was purchased by Miss Elizabeth Howard Bartol of Boston.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 190.
At the Museum of Fine Arts, Boston, in 1880.
At Copley Hall, Boston, at "Loan Collection of Portraits of Women," March 11 to 31, 1895, by Miss E. H. Bartol.
REPRODUCED, in half-tone, in *Harper's Weekly*, 1895, Vol. XXXIX, page 269.

[*Illustrated*]

(815)

JAMES KEADIE SWAN
Born 1783

HE was a son of Colonel James (q.v.) and Hepzibah (Clark) Swan (q.v.) of Dorchester, Massachusetts, and married in 1808 Caroline Flucker Knox (1791-1851), daughter of General Henry Knox, and lived in Thomaston, Maine. His father, in his will dated September 9, 1824, calls him "my disrespectful, dissipated son." His widow married for her second husband Honorable John Holmes (1773-1843), first United States Senator from Maine.

Boston, c. 1807. Panel (s), 32¼ x 26½ inches. He is seated three-quarters left, in a gilt Empire armchair upholstered in a very warm red, with his hazel eyes directed to the spectator. His hair, worn high on top of his head and low on his forehead, and his sidewhiskers are reddish-brown. His face is plump with a high color. He wears a black high-collared coat with brass buttons, a white neckcloth, tie, and frilled shirt. His left arm rests on the arm of the chair, and his hands are clasped.

At Mr. Swan's death the picture passed to his widow, and at her death at Thomaston in 1851, it remained at Thomaston in the possession of her sister, Lucy Flucker Knox (1776–1854), wife of Ebenezer Thatcher (d. 1841), and at her death it was inherited by her son, Rear-Admiral Henry Knox Thatcher (1806–1880) of Boston and Winchester, Massachusetts. At his death it became the prop-

erty of his niece, Catherine Putnam Sikes (1838–1905), wife of Honorable Milton Alanson Fowler of Poughkeepsie, New York, and at Mr. Fowler's death in 1911 it passed to his son, Professor Henry Thatcher Fowler of Providence, Rhode Island.

EXHIBITED at the Rhode Island School of Design, Providence, Rhode Island, in 1912, 1913, and in October, 1914, by Professor Henry T. Fowler.

(816)

SAMUEL SWETT
1782-1866

HE was a son of Doctor John Barnard Swett of Newburyport, Massachusetts, by his wife, Charlotte Bourne. He was a graduate of Harvard College in the class of 1800. He married in 1807 Lucia Gray (q.v.) of Salem. He was a Fellow of the American Academy.

Boston, c. 1807. Canvas, 33⅛ x 27 inches. Life-size, half-length, seated in an Empire armchair at a table covered with a green cloth on which are sheets of paper, two leather (calf) bound books standing upright, and a small ink bottle into which a quill-pen is thrust. His body and head are turned three-quarters left, and his large brown eyes are directed to the spectator. He wears a high-collared dark-blue coat with a double row of large brass buttons. About his neck is a high white collar with a white neckcloth, and below a ruffled shirt front. Both hands rest upon the table, the left hand holding with the thumb and forefinger a corner of a sheet of paper upon which the right hand, lightly closed, rests. His complexion is fresh and ruddy, his forehead high, and his curly sidewhiskers and wavy hair are brown. The plain background is of a light brownish tone.

Inherited by his daughter, Lucia Gray Swett (1814–1916), wife of Francis Alexander (1800–1880), the American portrait painter then living permanently in Italy, and given by her in 1901 as an anonymous gift, to the Public Library of Newburyport. The picture arrived in this country in January, 1902, and was immediately placed in the library. Mason is in error in stating that this portrait and that of Mrs. Swett were, in 1880, in the possession of William Gray, Esq., of Boston.

[*Illustrated*]

·(817)·

MRS. SAMUEL SWETT

1788-1844

SHE was Lucia, daughter of William (q.v.) and Elizabeth (Chipman) Gray (q.v.) of Salem, Massachusetts. She married at Salem in 1807 Samuel Swett (qv.).

Boston, 1807. Canvas, 33 x 27 inches. Half-length, seated half-way to the right, in a dull gilded Empire armchair, upholstered in figured old rose damask. Her head is turned slightly towards the spectator, at whom she looks with an alert expression in her brown eyes. Her brown hair is braided, and curled on her head with ringlets on forehead and temples and in front of her ears. Her complexion is fresh and brilliant. She wears a high-waisted white dress, the low neck of which is trimmed with narrow white muslin ruffles, the sleeves short and puffed at the shoulders, and a pin of small pearls on bosom. Over her left shoulder is seen a bright greenish-blue scarf which covers the whole left arm, and reappears at her right side, where it falls over the arm of the chair. Her left hand, emerging from the folds of the scarf, rests on the chair arm with the fingers interlaced with those of the right hand. In the background is draped an old rose curtain showing at right the base of a column resting on a slate-colored parapet, with blue sky and clouds above it.

Her portrait was inherited at her death by her husband, at whose death in 1866 it passed to their daughter, Lucia Gray Swett (1814–1916), wife of Francis Alexander (1800–1880) of Florence, Italy. At Mrs. Alexander's death it became the property of her daughter, Esther Frances Alexander of Florence, who died in 1917. In 1919 the portrait was brought to Boston and sold in 1920 to John F. Braun, Esq., of Philadelphia.

A copy, made in 1920 by Hannah Will Horner, is owned by the Misses Swett of Brookline, Massachusetts.

[*Illustrated*]

·(818)·

THOMAS, BARON SYDNEY

1733-1800

A SON of Thomas and Albinia (Selwyn) Townshend, and a graduate of Clare College, Cambridge, 1753. He married in 1760 Elizabeth Powys (d. 1826). He was Secretary of War in 1782; leader of House of Commons, 1782-1783; created Baron Sydney of Chislehurst, 1783; Secretary of State, 1783-1789; created Viscount Sydney, 1789. The city of Sydney, New South Wales, was named for him. He was succeeded by his eldest son, John Thomas Townshend (1764-1831), and he by his son John Robert Townshend (1805-1890), who in 1874 was created Earl Sydney, but dying without issue, the title became extinct.

London, c. 1785. Canvas, 36 x 28 inches. He is shown life-size, half-length, seated in an armchair upholstered in red and studded with small brass-headed nails; his body is nearly full-front with the head and dark brown eyes turned three-quarters left. He wears a dark green coat with a collar of black velvet, his coat being buttoned across his chest, but opened below, showing a brownish-gray waistcoat. His stock and shirt ruffles are of white muslin and his wig or hair is powdered. His face is plump and his complexion "beefy," expressing mental and physical activity with a look of hauteur. He sits beside a table covered with a vari-colored cloth on which is an inkstand, two quill pens, a tray with a piece of red sealing-wax, and a packet of letters, with one unfolded. On the latter the word "London" can be deciphered. His left arm rests upon the chair arm and the left hand, partially closed, is shown, but the right hand is concealed by the table. The background is plain and of warm brownish tones.

At the death of the third Viscount in 1890 this picture passed, with the estates, to his first cousin, Honorable Robert Marsham (b. 1834), who in 1893 assumed the additional surname and arms of Townshend, and soon after his death it was sold at public auction at Frognal, Kent, in June, 1915, to a London dealer. It was

sold later in the same year to Herbert Lee Pratt, Esq., of New York City and Glen Cove, Long Island, who in December, 1916, sold it through a dealer to Walter Jennings, Esq., of New York.

EXHIBITED—
At the National Portrait Gallery, London, in 1867.
At the Union League Club, New York, January, 1922 (No. 8.)

ENGRAVED, in mezzotint, by J. Young.
Not listed in Mason.
Listed in Strickland.

[*Illustrated*]

(819)

SILAS TALBOT

1751-1813

SILAS TALBOT was born at Dighton, Massachusetts. He served in the Revolutionary War and was promoted to the rank of Major in 1777. After a series of daring and brilliant exploits in the navy he was captured in 1779 by the British while his ship was becalmed. He was finally released, after much suffering, at Cherbourg in 1781. He removed to Philadelphia and then became a farmer west of Albany, New York. He was commissioned a Captain in 1798 and took charge of the squadrons in the West Indies during the war with France. After the war he had a dispute with Commodore Truxton in regard to seniority which he settled by resigning his commission in September, 1801. He was wounded thirteen times and carried five bullets in his body.

Owned by William R. Talbot, Esq., in 1912.

EXHIBITED as "Commodore Talbot" at the Rhode Island School of Design, 1911–12, by William R. Talbot.
Not listed in Mason.

BENJAMIN TAPPAN

1747-1831 (or 1821?)

HE was a son of Reverend Benjamin and Elizabeth (Marsh) Tappan of Manchester, Massachusetts, and was apprenticed to William Homes, a goldsmith of Boston, boarding with his master's family. He married in 1770 his master's daughter, Sarah Homes (q.v.) and settled in Northampton in 1768, which remained his home for the rest of his life, and where he was for twenty years a gold and silver smith. Later he was a dry goods merchant. In 1779 he marched with other volunteers from Northampton to meet the force of Burgoyne at Saratoga and, with the rank of Major, did military duty with Shay's insurrection. Later in life he represented the town of Northampton in the general court. Mr. Tappan's son, in his diary, alludes to the visit of his parents to Stuart's studio in Roxbury in 1814. They were then on a visit to Boston and, after much entreaty, the son persuaded his father and mother, having previously made arrangements with Stuart, to go to Stuart's studio, ostensibly to have his father see the original heads of Washington and Mrs. Washington which Stuart had. Mr. Tappan, after consulting his watch and asking if there would be time, consented and, immediately upon his arrival, Stuart began to mix his paints on his palette. Mr. Tappan, after a cursory look at the Washington portraits, looked again at his watch and said he feared he must be going. The son then told him his purpose in bringing him there, and after many excuses on the part of his father, he at last gave reluctant consent to sit, and Stuart did his best to entertain him by relating the circumstances of his visit to Philadelphia to paint Washington, and the son stood at the painter's side to see that the conversation did not flag, and to drive away impatience on the part

of his father. There were three or four sittings during which the son was present, but "Stuart's slovenly apparel, his strong mark of intemperance, his filthy mode of taking snuff, and the stories he told of his intimacy with distinguished men, now and then repeated during the sittings, were almost too much for the patience of my father, and I had to force a laugh occasionally to keep up my father's spirits. When told that he need not come again he was much gratified; and he left without scarcely looking at the picture. How an artist could contrive under such circumstances to take a likeness that expresses so much good nature, I cannot imagine. Several years after, Washington Allston saw the picture in company with my brother, and said to him: 'That is a remarkable painting, and the head much resembles the head of Rubens.'"

Roxbury, 1814. Panel, 28 x 23 inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. His hair is thin and gray, and worn long at the back of his neck. He wears a black high-collared velvet coat, white neckcloth, and white muslin ruffles. The plain background is of soft brown tones, and his hands are not shown.

His portrait is owned by his great-granddaughters, the Misses Anna and Margaret Hulett of Newburgh-on-the-Hudson, New York.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 62.

REPRODUCED, in half-tone, oval, in "Meadow City's Quarter Millenial Book, 1654–1904," Northampton, 1904, page 475.

Not listed in Mason.

NOTE: While Mason does list portraits of the *Reverend* Benjamin Tappan and his wife, he does not refer to these two people, but to Miss Eliza Temple Winthrop (1787–1860) and her husband, Reverend Benjamin Tappan (1788–1863) of Augusta, Maine. Mrs. Tappan, who was painted as Miss Winthrop, will be listed under her maiden name. Her husband was never painted by Stuart.

[*Illustrated*]

·(821)·

MRS. BENJAMIN TAPPAN
1748-1826

SHE was Sarah Homes, daughter of William and Rebecca (Dawes) Homes of Boston, and a grandniece of Benjamin Franklin. She married Benjamin Tappan (q.v.) of Northampton, Massachusetts, in 1770, and lived there until her death.

Roxbury, 1814. Panel, 28 x 23 inches. She is shown bust, half-way to right, with her blue eyes directed to the spectator, and seated in a gilded wood Empire armchair upholstered in soft old blue. She wears a ruffled cap of white muslin and lace, underneath which her brown hair shows in tiny curls on her forehead; a crimson dress, verging toward plum, cut low, with a white muslin tucker and a starched ruffled collar. The background is plain, and of a soft fawn color. Her hands do not show.

Her portrait is owned by her great-granddaughters, the Misses Anna and Margaret Hulett of Newburgh-on-the-Hudson, New York.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 63.
ENGRAVED, in line, by S. S. Jocelyn. 3.9 x 2.14 inches. (Stauffer-Fielding, 748.)
REPRODUCED, in half-tone, oval, in "Meadow City's Quarter Millenial Book, 1654–1904," Northampton, 1904, page 475.
Not listed in Mason. (Vide note referring to her husband's portrait.)

[*Illustrated*]

·(822)·

COLONEL JOHN TAYLOE
1771-1828

HE was a son of the Honorable John and Rebecca (Plater) Tayloe of "Mt. Airy," Richmond County, Virginia. Educated at Eton, where he had as schoolmates the Duke of Wellington and George Can-

ning, he was graduated from Christ Church, Cambridge, in 1791, and returned to America to assume control of the largest estate in Virginia and an income of $60,000 a year. In 1792 he married Ann Ogle (q.v.) and established a household unrivaled in Virginia for splendor. He was an active member of the Federal party and a warm friend of Washington, of whom he owned a portrait by Stuart. Defeated in 1799 for Congress; in the following year he built Octagon House in Washington, in which he passed his winters the remainder of his life, and became prominent in Washington social life. He was president of the first United States branch bank in Washington; commanded in 1812 the cavalry of the District of Columbia; built Willard's Hotel in 1818, and dying at Octagon House, was buried with his ancestors at "Mt. Airy."

Washington, 1804. Canvas, 29⅛ x 24 inches. He is shown seated, bust, three-quarters right, with his hazel eyes to the spectator. His powdered hair is brushed back from his forehead, and he wears short powdered or gray sidewhiskers. His complexion is ruddy. His neck is dressed with a neckcloth with shirt ruffles, and his black coat is high-collared and partially unbuttoned. The plain background is of warm brown tones.

His portrait was inherited by his widow, and at her death by his son, Benjamin Ogle Tayloe (1796–1868) of Washington, whose widow in 1879 gave it as a part of the Tayloe Collection to the Corcoran Gallery of Art in Washington. The portrait was returned in 1902 to the Tayloe estate, and in that year became the property of its present owner, John Tayloe's great-grandson, Edward D. Tayloe, Esq., of "Edgehill," Stradwell, Albemarle County, Virginia.

EXHIBITED—
At Corcoran Gallery of Art, Washington, 1879–1902.
At the World's Columbian Exposition, Chicago, 1893.
REPRODUCED, in half-tone, in "Social Life in the Early Republic," by Anne Hollingsworth Wharton, Philadelphia, 1902, facing page 176.
A copy by King is owned by the Misses Tayloe, "Mt. Airy," Richmond County, Virginia.
C. S. Bradford, photo., copyright.

[*Illustrated*]

·(823)·

MRS. JOHN TAYLOE

1773-1855

SHE was Ann Ogle, daughter of Governor Benjamin and Henrietta (Hill) Ogle of Maryland. She married John Tayloe (q.v.) in 1792, and from 1801 to her death was prominent in Washington social life.

Washington, 1804. Canvas, 29¼ x 24⅛ inches. She is shown at half-length, seated, three-quarters left, in an Empire chair of gilded wood upholstered in deep rose-colored velvet, and studded with brass-headed nails. Her eyes, directed to the spectator, and her hair in ringlets on her forehead, are brown. She wears a low-necked, short-sleeved white dress, with a smocked cuff on the sleeve. There is a high color on her cheeks. Her hands are clasped in her lap. A brownish-red curtain is draped in the background at the center and right, with blue sky and smoke-colored clouds at the left.

Owned by Edward D. Tayloe, Esq., of "Edgehill," Stradwell, Albemarle County, Virginia, the history of this portrait is identical with that of Stuart's portrait of Colonel John Tayloe.

EXHIBITED—
At Corcoran Gallery of Art, Washington, 1879–1902.
At the World's Columbian Exposition, Chicago, 1893.

REPRODUCED, in half-tone, in "Social Life in the Early Republic," by Anne Hollingsworth Wharton, Philadelphia, 1902, facing page 176.
In half-tone, in *Scribner's Magazine*, November, 1922, page 640.
A copy by King is owned by the Misses Tayloe, "Mt. Airy," Richmond County, Virginia, and another was painted and is owned by Mrs. Carter Welford, Sabine Hall, Richmond County, Virginia.
C. S. Bradford, photo., copyright.

[*Illustrated*]

·(824)·

REVEREND DOCTOR TAYLOR

This portrait, which hung in the Charlestown Ursaline Convent, was destroyed when that building was burned in 1832.

·(825)·

SIR GRENVILLE TEMPLE

1768-1829

A SON of Sir John Temple, eighth Baronet (q.v.) and his wife, Elizabeth Bowdoin (q.v.). He succeeded as ninth Baronet on the death of his father in 1798, and married Mary Watson, daughter of George Watson of Plymouth, Massachusetts.

Honorable Robert C. Winthrop of Boston, writing to Miss Jane Stuart under date August 29, 1876, says: "I have never seen the portrait of Sir Grenville, by your father; I presume it went to England." (Mason, page 266.)

·(826)·

SIR JOHN TEMPLE

1730-1798

BORN at Noddle's Island, Boston Harbor. He married in 1767 Elizabeth Bowdoin (q.v.), only daughter of James Bowdoin, Governor of Massachusetts. He was surveyor-general of the customs, 1761-67, of the Northern District of America; lieutenant-governor of New Hampshire, 1761-74; British consul-general in New York, 1785-98. He succeeded as eighth Baronet in 1786.

Boston, c. 1806. Panel, 28 x 23 inches. This is a copy by Stuart after the original portrait by Trumbull. He is shown bust, turned three-quarters to the right, with his light blue eyes directed to the spectator's right. His complexion is slightly florid. He wears a powdered wig, a maroon coat with cream colored collar, a high waistcoat, white neckcloth and ruffled shirt. Plain background in shades of brown, dark above and lighter below.

SIR JOHN TEMPLE

This portrait is mentioned in a letter from Mrs. Thomas Lindall Winthrop (q.v.) to her aunt, Mrs. Bowdoin, dated Boston, November 26, 1806: "Stuart has just finished my mother's picture, which is an excellent likeness. He is also copying my father's, and my mother gives them to me." To this the Honorable Robert C. Winthrop, son of Mrs. Thomas Lindall Winthrop, adds, in a letter to Miss Jane Stuart, dated August 29, 1876: "It fixes the date of Lady Temple's portrait, and of my mother's. But it also proves that your father copied the portrait of Sir John Temple. . . . I have never seen the original Trumbull, but every one who looks at the copy perceives your father's touch and color in it." (Mason, pages 265–266.)

For many years this portrait remained in the Byam family in England. In 1914 it was sold by Mrs. Frances Byam, widow of Major-General Edward Willoughby Byam (1843–1906) of Petersham Cottage, Byfleet, Surrey, England, to Mrs. Henry W. Sage of Albany, New York.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 73.

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 46.

In *Magazine of American History*, 1893, Vol. 29, page 101.

[*Illustrated*]

·(827)·

LADY JOHN TEMPLE

1750-1809

ELIZABETH BOWDOIN, only daughter of Honorable James Bowdoin of Boston, by his wife Elizabeth (Erving) Bowdoin. She married in 1767 John Temple (q.v.). She died in Boston and is buried there in the Granary Burying Ground.

Boston, November, 1806. Panel, 29 x 25 inches. This is the original portrait of Lady Temple by Stuart. Bust, three-quarters left, with her intensely dark blue eyes directed to the spectator. A white turban tied under her chin with black velvet strings almost conceals her hair, but auburn curls are seen on her forehead. She wears a short-sleeved, low-cut, black velvet dress, the yoke filled in with sheer

white lace and trimmed at the open neck with a double ruffle of lace. The background is plain.

Her portrait, when finished, was given to her daughter, Elizabeth Bowdoin Temple (1769–1825) (q.v.), who married Thomas Lindall Winthrop (1780–1841) of Boston. At her husband's death, it passed to their son, General Grenville Temple Winthrop (d. 1852), who bequeathed it to his son, Thomas Lindall Winthrop (1834–1920), who, in 1913, sold it to his cousin, Temple Bowdoin (1863–1914) of New York, who left it to his son, George Temple Bowdoin, Esq., of New York.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 74.

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 46.

In *Magazine of American History*, 1893, Vol. 29, page 102.

A copy, artist unknown, is in the possession of Mrs. Robert C. Winthrop, Jr., of Boston.

Courtesy, Frick Art Reference Library, New York City.

(828)

LADY JOHN TEMPLE

1750-1809

Boston, November, 1806. Canvas (s), 49½ x 35½ inches. This picture was probably an enlarged copy by Stuart from his original portrait of Lady Temple, which was painted by him to correspond in size with the portrait of her husband, painted by Trumbull about 1794. It shows Lady Temple three-quarters length, seated, three-quarters left, in a gilt Empire armchair upholstered in crimson velvet. She wears a short-sleeved, low-cut, high-waisted, black velvet dress, the yoke filled in with thin white lace and trimmed about the V-cut neck of the yoke with lace ruffles; her sleeves are also trimmed with white lace. Upon her head she wears a white turban with black strings which, passing under her double chin, are tied in a bow under her right ear. A diaphanous black lace scarf has fallen from her shoulders, partially covers her right forearm, and hangs below the seat of the chair. In her lap she has a white scarf or shawl upon which her clasped hands rest lightly. Her very dark blue eyes are directed to the spectator, and her auburn hair is in ringlets on her forehead and done low in the neck. Her coloring is fresh and brilliant. The background is composed of two large Tuscan columns, supported on a

wall, and about the columns is draped a brownish-red curtain, with gold fringe and cords and tassels. In the distance at either side of the columns is blue sky with white clouds.

This picture and its companion of Sir John by Trumbull, passed at Lady Temple's death to her daughter, Augusta Grenville Temple (1779–1852), wife of William Lambe Palmer of England, a captain of the 18th Light Dragoons of the British army, and at his death, to her daughter, Elizabeth M. P. Palmer of England, who presented them to her cousin, Elizabeth Augusta Temple (d.1878), wife of Lieutenant-General Edward Byam of the British army, and a daughter of Sir Grenville Temple (1768–1829), ninth Baronet. Mrs. Byam soon gave them to her brother, Sir Grenville Temple (1799–1847), tenth Baronet, and at his death they passed to his son, Sir Grenville Leofric Temple (1830–1860), eleventh Baronet, and then to his son, Sir Grenville Louis John Temple, twelfth Baronet, but both portraits, although owned by three generations of baronets in succession, after Mrs. Byam's gift, still remained in her house, Warblington Lodge, Hants, England. At Mrs. Byam's death in 1878, her home being broken up, and the twelfth Baronet having no settled abode, the portraits were deposited with her cousin, Thomas Lindall Winthrop of Boston, in his house, Buckland Grange, Ryde, Isle of Wight, England. About 1880 the twelfth Baronet sold both portraits to Mr. Winthrop, who later presented them to his daughter, Honora Temple Winthrop, wife of Joseph Grafton Minot, Esq., of Boston, and they were brought to America and placed in Mrs. Minot's house in Boston.

EXHIBITED at the Museum of Fine Arts, Boston, in 1914, and subsequently.
Not listed in Mason.

[*Illustrated*]

·(829)·

LADY JOHN TEMPLE

1750-1809

Boston, c. 1807. Panel, 28⅞ x 23½ inches. This picture is a replica of the bust portrait painted in November, 1806.

For many years this portrait was owned by the Byam family in England. It was sold in 1914 by Mrs. Frances Byam, widow of Major-General Edward Willoughby Grenville Byam (1843–1906) of Petersham Cottage, Byfleet, Surrey, England, to Mrs. Henry W. Sage of Albany, New York.

·(830)·

THAYENDANEGEA (JOSEPH BRANT)

1742-1807

HE was a son of a full-blooded Mohawk Indian of the Wolf tribe and grandson of one of the Sachems who caused so much attention at Queen Anne's court in 1710. He was educated by Eleazer Wheelock, president of Dartmouth College, and became a wise and cautious warrior and accomplished diplomat. During the Revolutionary War he fought with the Americans. He visited England in 1776 and again in 1785-6, arriving in London on December 14, 1785. He was painted by Romney, and two portraits of him by Stuart are in existence. He died at Wellington Square, Canada. (Vide "European Magazine" for June, 1786, page 399, and "Life of Joseph Brant," by William L. Stone, 1838, new edition, 1865.)

London, 1786. Canvas, 30x24 inches. He is shown bust, life-size, half-way to left, with his head and black eyes turned slightly toward the right. He wears a high headdress of red and white feathers, and a black ribbon encircles his neck, tied in a bow at the right side of the neck. His chestnut-brown hair is parted. His face is thin and his expression alert. A white shirt, unbuttoned, exposes the throat below the ribbon, and on his breast he wears a large white shell. A red cloak is thrown over his shoulders.

Presented by Francis Rawdon, Earl of Moira (1754–1826), for whom it was possibly painted, to Doctor (afterwards Sir) John MacNamara Hayes (c. 1750–1809), physician extraordinary to the Prince of Wales, and inherited by his son, Sir Thomas Pelham Hayes (1794–1851), then by his brother, Sir John Warren Hayes (1799–1896), then by his daughter, Ellen Anne, wife of John Simonds, Esq., of Newlands, Arborfield, Reading, England, and at her death by her husband for life with remainder to their eldest son.

Not listed in Mason. Listed in Fielding.

[*Illustrated*]

·(831)·

THAYENDANEGEA (JOSEPH BRANT)

1742-1807

London, c. 1786. Bust, turned three-quarters to the left, with his eyes toward the spectator. He wears a different headdress and costume than in the previously described picture.

In the possession of the present Duke of Northumberland, the picture hangs at Albury Park, Guildford.

EXHIBITED at the British Institution, London, 1857 (No. 110), by the Duke of Northumberland.

Not listed in Mason.
Listed in Fielding.
Courtesy, the Duke of Northumberland.

[*Illustrated*]

·(832)·

REVEREND NATHANIEL THAYER

1769-1840

A SON of the Reverend Ebenezer and Martha (Cotton) Thayer of Hampton, New Hampshire. He graduated from Harvard College in 1789, and in 1795 was installed over the Unitarian Society at Lancaster, Massachusetts, where he remained until his death. His wife was Sarah Toppan and she survived him by seventeen years. Because of his tact and sagacity, Reverend Thayer was "perhaps more than any other man of his day, selected for the settlement of ecclesiastical difficulties." He published 23 occasional sermons.

The portrait shows him seated in an Empire armchair, upholstered in red, turned three-quarters to the left. His eyes are blue, his complexion is fresh and rosy; his hair as well as sidewhiskers and eyebrows are reddish brown; at the temples his hair is turning gray. He wears a black gown and white muslin bands, and wristbands

show at each wrist. His left arm rests on the arm of the chair and he holds lightly in his hands a small leather-bound book into the pages of which the index finger of his left hand is thrust. In the background is a large fluted pilaster and the distance is a dark rich red.

The portrait was painted for his son, John Eliot Thayer (1803–1857) of Boston, and passed from him to his widow, who became the wife of Honorable Robert Charles Winthrop of Boston. At her death it became the property of her daughter by her first marriage, Miss Adele G. Thayer.

EXHIBITED—
At the Boston Athenæum, 1829.
At Copley Hall, Boston, March, 1896.
LITHOGRAPHED by W. Sharp, 12½ x 10$\frac{3}{16}$ inches.
ENGRAVED, in stipple, vignette, by H. W. Smith.
A copy, by Jane Stuart, hangs in the Church of the Unitarian Society at Lancaster, Massachusetts.

(833)

ROBERT THEW

1758-1802

ROBERT THEW was the son of an inn-keeper at Patrington, Holderness, Yorkshire, England. After working as a cooper he took up engraving and, although self-taught, acquired a high degree of excellence. In 1783 he went to Hull and later to London, where he was employed by John Boydell in engraving twenty-two plates for his Shakespeare Gallery. He also engraved a few excellent portraits, and was appointed Historical Engraver to the Prince of Wales. He died at or near Stevenage, Hertfordshire.

London, c. 1785. Canvas, 36 x 28 inches. He is shown half-length, seated, half-way to the right, at a mahogany table on which is an inkstand with a quill pen, some papers and a snuff box. His gray-brown eyes are directed to the spectator, his

gray hair is brushed back from his forehead and stands out above his ears. He wears a double-breasted, drab-colored coat with silver buttons, a white neckcloth and ruffled shirt. His right hand, with white ruffle at the wrist, holds a folded letter; his left hand, resting on his knee, is hardly seen. The background is of dark warm shades of gray.

In 1884 this portrait was owned by Messrs. Henry Graves & Company of London. Later it passed through the Samuel P. Avery Collection and the Daniel F. Appleton Collection. It is now owned by Thomas B. Clarke, Esq., of New York.

EXHIBITED at the Union League Club, New York, January 12 to 16, 1922.
Not listed in Mason.

[*Illustrated*]

·(834)·

COLONEL ISRAEL THORNDIKE

1755-1832

HE was a son of Israel and Anna Thorndike of Beverly, Massachusetts. After the Revolution he engaged extensively in commerce with China and the East Indies, and in manufacturing. He settled in Boston in 1810 and soon became wealthy, and was a Representative for many years. He was a brother-in-law of Moses Brown (q.v.).

Boston, c. 1820. Panel (s), 32½ x 25¾ inches. He is seated half-way to left in his high curved-back armchair of light wood upholstered in red, his left arm resting on the arm of the chair and his left hand, holding an unfolded letter with the red seal showing, rests upon a table covered with a red cloth upon which are lying several sheets of paper. His hazel eyes are directed to the spectator and his hair, dark reddish-brown, has begun to turn gray on his temples, and his side-whiskers are already gray. His eyebrows are dark and very heavy, his complexion is very ruddy, and his expression smiling. His face, with its high forehead, is oval and rather full. He wears a black coat, buttoned, a white neckcloth tied in a small

bow under his double chin, and a frilled shirt front. The plain background is of dark gray, or olive gray, tones.

His portrait is owned by Doctor Augustus Thorndike of Boston, who bought it in 1915 from a descendant in Baltimore.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 169.

[*Illustrated*]

(835)

COLONEL ISRAEL THORNDIKE

1755-1832

Boston, c. 1820. Panel (s), 31¼ x 25⅛ inches. An exact replica of the previous picture.

This portrait, owned in 1880 by Mrs. Robert C. Winthrop, Jr., granddaughter of the subject, was bequeathed in 1924 to her daughter, the present owner, Miss Clara B. Winthrop of Boston, and deposited by her in the Massachusetts Historical Society, Boston.

A copy, painted in 1854 by Bass Otis (1784–1861), was bequeathed to the Beverly Historical Society of Beverly, Massachusetts, in 1903, by Edward Ingersoll Browne (d. 1903) of Boston.

(836)

MRS. ISRAEL THORNDIKE

1780-1845

SARAH DANA, daughter of Reverend Joseph and Mary (Turner) Dana of Ipswich, Massachusetts. She became in 1818 the second wife of Colonel Israel Thorndike (q.v.).

MRS. ISRAEL THORNDIKE

Boston, c. 1818. Canvas (s), 36 x 27 inches. Mrs. Thorndike is seated, three-quarters right, in a gilded armchair, the figure placed well down in the lower left-hand corner of the canvas. She wears a black silk dress, the high neck of which is finished with a ruff of white lace. An ermine-bordered mantle of old-rose color has partially fallen from her shoulders, and her right hand appears, resting on her lap. Upon her head is a simple turban of white muslin, beneath which, at either side of her forehead, appear small, tight curls of very dark brown hair. Her large dark brown eyes, directed to the spectator, are surmounted by highly arched eyebrows. At the right of the canvas is a pilaster and the background is of a warm brownish tone of varying intensity.

Her portrait passed at her death to her nephew, Samuel Turner Dana (1819–1877) of Boston, and from him to his widow, who bequeathed it to their daughter, Henrietta Bridge Dana (1840–1920). Miss Dana, who first married Doctor George Lyman of Boston, married, secondly, in 1896, M. Henry Monod of Anteuil, Paris. The portrait was in Madame Monod's possession in France until 1916, when she returned to Boston, bringing it with her. She bequeathed it to her niece, the present owner, Mrs. Edward Burlingame Hill, of Cambridge, Massachusetts.

EXHIBITED at the Museum of Fine Arts, Boston, in 1922, 1923 and 1924.

A copy is owned by Doctor Robert Mason Lawrence or by Mrs. Francis William Lawrence.

[*Illustrated*]

(837)

MRS. ISRAEL THORNDIKE, JR.

This portrait was owned, in 1880, by Mrs. George H. Thorndike of Newport, Rhode Island.

·(838)·

SIR EDWARD THORNTON

1766-1853

THIRD son of William Thornton, a Yorkshire innkeeper in London. He was secretary to George Hammond, the first British minister to the United States, from 1791 to 1793; vice-consul in Maryland from 1793 to 1796; secretary of legation at Washington from 1796 to 1804, and chargé d'affaires from 1800 to 1804. He was created G. C. B. in 1822.

Washington, c. 1803. A half-length portrait, showing him seated, three-quarters to the right, with his eyes directed to the spectator. His hair is gray. He wears a dark coat, white neckcloth and a ruffled shirt. In his left hand, which is partially resting on a table, he holds a book, among the leaves of which his index finger is thrust. The plain background is dark.

In 1880 this portrait was owned in England by his son, Sir Edward Thornton.

According to Mason, Stuart painted Sir Edward Thornton three times, the other two portraits being orders from Sir Robert Liston and Lord Hammond.

[*Illustrated*]

·(839)·

DOCTOR WILLIAM THORNTON

1761-1828

WILLIAM THORNTON was of Quaker parentage and born on the Island of Jost Van Dyke, West Indies. He studied medicine in Edinburgh but was also an accomplished architect and artist as well. He designed the Philadelphia Library Building erected in 1790. In 1794 he became Commissioner of Public Buildings in Washington,

District of Columbia, and in 1800 he drew the first plans for the United States Capitol Building. He also assisted Thomas Jefferson with the plans for the University of Virginia buildings. Colonel John Tayloe's (q.v.) Octagon House was built after his plans. From 1802 until his death he was the first Chief of the Patent Office. He also invented a flutter-wheel steamboat and accused Robert Fulton of having wrongfully deprived him of it. As a miniature painter he was above the average and copied some of Stuart's portraits. In 1790 he married Anna Maria Brodeau (q.v.), daughter of Mrs. Ann Brodeau.

Washington, 1804. Canvas, 28¾ x 24¼ inches. He is shown seated, half-way to the right, in an armchair upholstered in red, with his blue-gray eyes directed to the spectator. His hair and short sidewhiskers are powdered, and his hair is tied with a black queue bow. His right hand, resting on a table covered with a red cloth, holds a book, with his index finger thrust between the leaves; his left hand is not shown. He wears a double-breasted brown coat with brass buttons partially unbuttoned, a white neckcloth and white ruffle. In the background is seen a purplish-brown curtain against a partly clouded sky.

Mrs. James Madison, writing to her sister from Washington, in the spring of 1804, says: "Dr. and Mrs. Thornton sat yesterday for the last time to Stuart."

In 1880 the portrait was in the possession of Miss Talbot, daughter of Hiram Talbot of Kentucky. It is now owned by Thomas B. Clarke, Esq., of New York City.

EXHIBITED at the Union League Club, New York City, February 9 to 13, 1922.

REPRODUCED—

In half-tone, in A. C. Clark's "Life and Letters of Dolly Madison," 1914, facing page 152.

In half-tone, in "Records of the Columbia Historical Society," 1915, Vol. 18, facing page 144.

Mason mentions a second portrait of Doctor Thornton, by Stuart, which was presented in 1873 to the Patent Office in Washington, District of Columbia, by Miss Talbot, but the late Charles H. Hart was of the opinion that this is a copy.

A copy, by Charles B. King (1785–1862), is in the Redwood Library, Newport, Rhode Island.

[*Illustrated*]

·(840)·

MRS. WILLIAM THORNTON

1775-1865

ANNA MARIA BRODEAU came, with her mother, from France to America and married Doctor William Thornton (q.v.) in 1790. The Thorntons were prominent in Philadelphia and Washington society and close friends of President and Mrs. Madison, Mr. and Mrs. Thomas Law, Mr. and Mrs. Harrison Gray Otis, and Mr. and Mrs. Samuel Harrison Smith. (See "Forty Years of Washington Society," by Margaret Bayard Smith, London, 1906.)

Washington, 1804. Canvas, 28¾ x 24¼ inches. She is shown half-length, seated, half-way to the left, in a gilt armchair upholstered in red, with her dark brown eyes directed slightly to the spectator's left. Amidst her dark brown hair dressed high on top of her head, and at the nape of her neck is seen a jeweled band with an ornament nestling at the back of her left ear; curls hang over her forehead and temples and in front of her ears. She wears a high-waisted, low-necked dress of soft white material, with a lace ruching inside the edge of the bodice and around the short sleeves. A sheet of music, partially opened, is held with both hands. She is seated at an organ, the pipes of which are seen at the extreme left. In the background is also a purplish-brown curtain.

See note as to date of painting in the account of her husband's portrait.

In 1880 this portrait was in the possession of Miss Talbot, daughter of Hiram Talbot of Kentucky. It is now owned by Thomas B. Clarke, Esq., of New York City.

EXHIBITED at the Union League Club, New York City, February 9 to 13, 1922.

REPRODUCED—
In half-tone, in A. C. Clark's "Life and Letters of Dolly Madison," 1914, facing page 168.
In half-tone, in "Records of the Columbia Historical Society," 1915, Vol. 18, facing page 150.

[*Illustrated*]

·(841)·

BRYANT PARROTT TILDEN

1781-1851

BRYANT PARROTT TILDEN was a son of Joseph and Sarah (Parker) Tilden of Boston. He married in 1803 Zebiah Cravath Brown (1783-1842), daughter of William and Sarah (May) Brown of Boston. He was vice-president of the Händel and Haydn Society.

Boston, 1810. Panel, 29 x 24 inches. Bust, half-way to the left, with blue eyes to spectator. He wears a black coat, white neckcloth, collar, and ruffled shirt. His sidewhiskers and his hair are sandy, and the latter is brushed low over the right side of his forehead; his complexion is brilliant. His expression is slightly humorous, and a face, mild and of considerable beauty and refinement, is shown. The background is of a brownish-olive tone.

Inherited at his death by his daughter, Catherine Brown Tilden (1807–1882), who bequeathed it to her sister, Maria Dall Tilden (1813–1889), it was then inherited by her niece, Catherine Booth Gannett (1838–1911), the wife of Samuel Wells of Boston. At her death it passed to her daughter, Miss Louise Appleton Wells of Boston, who sold it in 1914 to Frank W. Bayley of the Copley Gallery, Boston. After passing through the hands of several dealers, it was sold in January, 1916, by the Holland Galleries of New York, to Zenas Crane of Dalton, Massachusetts, who, in 1917, gave it to the Berkshire Museum of Natural History and Art, Pittsfield, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 100.

REPRODUCED, in half-tone, in *American Art News*, January 22, 1916.

In half-tone, in *Art Notes*, Macbeth Gallery, New York, January, 1916.

[*Illustrated*]

·(842)·

DOCTOR THOMAS TILLOTSON

A SURGEON in the army of the Revolution, and subsequently Secretary of State in New York. He married a daughter of Judge Robert and Margaret (Beekman) Livingston (q.v.).

Owned in 1880 by a granddaughter in New York, from whom it passed to John Tillotson Wainwright, Esq., of Philadelphia, Pennsylvania.

·(843)·

TODD FAMILY GROUP

London, c. 1780. Canvas, 48½ x 67 inches. This picture shows an attractive family group. Mrs. Todd, with her blue eyes, powdered hair and white dress, is seated by her husband on a sofa with their three youngest children. Mr. Todd, wearing a dark gray coat and breeches, a pale pink flowered waistcoat, white neckcloth and lace ruffle at wrist, is leaning slightly forward holding a boy, I should imagine the third from the youngest, against his knee. The child wears a reddish-brown coat and a white ruffled collar. He has fair hair and brown eyes. Next to him, sitting between the father and mother, is a little girl with blue eyes and fair hair, wearing a white dress with pink sash and red shoes. In her right hand she holds a few flowers, similar to those on the table at the left, which she appears to be offering to her brother. On the other side of Mrs. Todd, leaning against her knee in the attitude of a child wishing to scramble up is a fair-haired, blue-eyed boy dressed in a light brown suit with a blue sash and large flowing collar. His mother's right hand is seen at his back as though restraining him. At Mrs. Todd's right shoulder stands another little daughter, also fair-haired and blue-eyed, wearing a white dress and pink bow at her waist. At the left of the picture is a table covered with a green cloth on which is a vase with flowers, folded sheets of music, a book and some gray gloves, presumably belonging to the eldest daughter, who is standing behind the table. She has thick dark hair and brown eyes and wears a sheer white low-necked

dress finished with a pink sash, and she holds a large picture hat of straw trimmed with blue. Next to her, a little behind, stands her brother, a lad of about fifteen or sixteen, wearing a crimson coat with flowing collar. He has blue eyes and light brown hair. In the background at the right is a dark curtain folded back, at the left appears what may be an open window.

This picture was sold by William Burrough Hill at Southampton, England, in June, 1922, No. 50 in the auction catalogue, and was bought by a Brighton dealer for £63. Soon afterwards it was sold for £220, then a few days later for £350, and, in October, 1922, was bought for £1,000 by Frank T. Sabin, the London dealer. The following is an extract from a letter written by R. R. Tatlock, editor of the *Burlington Magazine*, regarding the picture: "The painting of a Family Group—the Todd Family—is, in my opinion, a work of Gilbert Stuart. The fact that it shows with unusual directness the influence of the great eighteenth century English portraitists and even of Raeburn, is entirely in keeping with the attribution to Gilbert Stuart. The painting of the eyes and the high lights and the peculiar modelling of the faces and hands are all characteristic of the style developed by Stuart about 1780–90."

The author did not have the opportunity to examine this painting and obtained his information from the present owner and the late John Lane of London.

·(844)·

MISS FRANCES TORREY

1793-1865

FRANCES TORREY was the daughter of Samuel Torrey of Boston and his wife, Catharine (Gore) Torrey, a sister of Christopher Gore, Governor of Massachusetts and Commissioner to Great Britain. At the age of nineteen she married John Morse of Boston.

Boston, 1812. Panel (s), 20x20 inches. This portrait, painted just before her marriage, shows her head and shoulders turned half-way to the left. Her light

golden-brown hair is dressed simply at the back, with curls on her forehead and temples; her blue eyes are directed to the spectator. Her complexion is very fair and her nose and mouth beautifully modeled. A bit of her white dress is visible on her left shoulder and a shawl of dusky mauve color is thrown over her right shoulder. Mischief seems to lurk in the expression of the eyes and mouth, and, according to family tradition, she saw fit to be very unruly during the painting and so vexed the artist that she used to say that "he took his revenge by exaggerating the size of my ears!" The plain background is of olive tones, darker in the upper right-hand corner.

The portrait was painted for her prospective father-in-law, Eliakim Morse, M.D., who bequeathed it to her. She left it to her eldest son, John Torrey Morse (1813–1906), and he left it to his son, the present owner, John Torrey Morse, Jr., Esq., of Boston.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(845)

ABRAHAM TOURO

1777-1822

BORN in Newport, Rhode Island, son of Isaac Touro and brother of Judah Touro, philanthropist, of Boston and New Orleans. He became a very successful merchant in Boston and maintained a large country house in Medford, Massachusetts, where he entertained the Governor and other notables. At the age of forty, while watching a parade in Boston, Mr. Touro met with a fatal accident in leaping from his chaise. He was unmarried and in his will left, among other bequests, substantial sums of money to the Massachusetts General Hospital and to the synagogue at Newport, where his body is interred.

Boston, c. 1817. Canvas, 27 x 22 inches. He is shown bust, slightly to the left, with his brown eyes directed to the spectator. His hair, brushed up from his forehead, and his sidewhiskers are a dark reddish-brown. His face is fleshy, with a ruddy complexion. He wears a standing white collar, white neckcloth, tie of white dotted muslin, and white waistcoat, the lapels of which show above his high-collared dark green coat with its double row of brass buttons. The plain background is of brownish-green tones.

The portrait is owned by the Massachusetts General Hospital at Boston, Massachusetts.

NOTE: Mason errs in calling this a portrait of *Isaac* Touro.

[*Illustrated*]

(846)

ABRAHAM TOURO

1777-1822

Boston, c. 1817. Canvas, 27 x 22 inches. Similar in every respect to the portrait already described and it is impossible to say which was painted first.

Judah Touro, a brother of Abraham Touro, gave this portrait prior to his death in 1854 to Gershon Kursheedt of New Orleans, who was his (Judah Touro's) executor. Gershon Kursheedt gave it to his sister Rebecca, wife of Benjamin Florance, and at her death it passed to her son, Ernest Touro Florance of New Orleans, who subsequently sold it to Doctor Isaac M. Cline of New Orleans. In September, 1925, it was purchased by Samuel W. Weis, Esq., of Chicago.

EXHIBITED at the Isaac Delgado Museum of Art, New Orleans, by Ernest T. Florance.

REPRODUCED, in half-tone, in *The Menorah Journal*, New York, February, 1925.

·(847)·

ALEXANDER TOWNSEND

1784-1835

A SON of David Townsend, a watchmaker of Boston. He was graduated from Harvard in 1802 and became a well-known lawyer and orator. On July 4, 1810, he delivered the oration for the Town of Boston (see James S. Loring, "The Hundred Boston Orators"). He died unmarried.

Boston, 1809. Panel, 33¼ x 26½ inches. Seated three-quarters to the left in an upholstered armchair; his left hand, resting on a table covered with a light red cloth, holds a book into which his index finger is thrust. He wears a black coat, buttoned, a white collar, neckcloth and a starched ruffled shirt. His eyes are dark blue and his hair and sidewhiskers are of a light sandy color. The picture is beautifully painted.

At his death his portrait passed to his sister, Mary P. Townsend, who bequeathed it to her cousin, Mrs. Calvin W. (Ann K. Townsend) Clark. It was in 1879 inherited by her son, Thomas W. Clarke of Boston. From him it passed to his widow, and at her death in 1895 was jointly inherited by her children, Mrs. Vernon A. Wright, Miss Lois W. Clarke and Thomas W. Clarke, Esq., but is now the sole property of Mrs. Vernon A. Wright of Minneapolis, Minnesota, and is deposited in the Minneapolis Institute of Fine Arts.

EXHIBITED—
At exhibition of Stuart's portraits, Boston, 1828, No. 136.
At the Museum of Fine Arts, Boston, from 1895 to 1915.
At Minneapolis Institute of Fine Arts, Minneapolis, Minnesota, 1915 to date.

[*Illustrated*]

GEORGE, MARQUIS OF TOWNSHEND
1724-1807

ELDEST son of Charles, third Viscount Townshend (1700-1767) and his wife Audrey, only daughter of Edward Harrison, of Balls, Herts. He was a godson of King George I and served under King George II, being present at the battles of Dettingen, Fontenoy, Culloden and Laffeldt, as well as at the siege of Quebec, which town surrendered to him after the death of General Wolfe. He attained the rank of field marshal and was also a privy councillor, high steward of Tamworth, Yarmouth and Norwich, governor of Jersey and master-general of the ordnance. From 1767 to 1772 he was Lord Lieutenant of Ireland and in 1786 was advanced to the dignity of Marquis Townshend. He married, first, in 1751, Lady Charlotte Townshend, only surviving child of James, Earl of Northampton, and his wife Elizabeth, Baroness Ferrers of Chartley. By her he had four sons and four daughters. She died in 1770 and he married, second, in 1773, Anne, daughter of Sir William Montgomery and his wife Hannah, daughter of Alexander Tomkyns. By her he had two sons and a daughter. His second wife survived him by twelve years.

London, c. 1786. Canvas, 94½ x 58 inches. He is shown full-length, his body front, his head turned slightly to his right, with his dark grayish-blue eyes directed to the spectator's left. He wears a powdered wig, white standing collar, black stock, plum-colored coat, lined with red, with red lapels and cuffs, gold buttons and frogs, gold epaulettes, pinkish-red sword sash around the waist, with a large tassel; white trousers, and black top-boots. His gloved left hand, holding the right glove, rests on his hip; his right hand, unfinished, rests on a suggested rock. The sketchily treated background consists of foliage at the left, with a brown hill at the lower right, and with grayish-blue sky and clouds, and gray sward.

In 1925 this portrait was owned by Lewis & Simmons, New York City.

Not listed in Mason. [*Illustrated*]

ISRAEL ELLIOT TRASK

1773-1835

HE was a son of Doctor Israel and Sarah (Lawrence) Trask of Brimfield, Massachusetts. He studied law in Richmond, Virginia, and Windsor, Vermont, and then entered the United States Army with the rank of Captain. In 1801 he resigned his commission and moved to Natchez, Mississippi, where he practised law. In 1803, as aide to Governor Claiborne of Mississippi, he went with the United States troops to take possession of Louisiana. He sold his plantation in 1812, and returned to Brimfield and represented the town for several years in the Legislature. In 1821 he moved to Springfield, Massachusetts, passing his winters in the south, and died at the plantation of "La Grange." His wife was Elizabeth Carter (q.v.) of Natchez, her parents having come originally from Virginia.

Boston, c. 1812. Panel (s), 27½ x 22¼ inches. He is shown bust, his body three-quarters left, his head nearly full-front, with his blue eyes directed to the right. He has dark brown curly hair and sidewhiskers, and his complexion is ruddy. He wears a standing white collar with the neckcloth tied under his chin, a white shirt frill, and black coat. The plain background is of warm neutral tones.

His portrait is owned by Mrs. Frederick H. Tappan of Boston, wife of a grandson of the subject.

EXHIBITED at the Museum of Fine Arts, Boston, about 1912.
ENGRAVED, in stipple, by H. Wright Smith, 4⅜ x 3 7/16 inches.

Not listed in Mason.
Listed in Fielding, No. 134.

[*Illustrated*]

·(850)·

MRS. ISRAEL ELLIOT TRASK

SHE was Elizabeth Carter, daughter of Jesse and Sarah (Parish) Carter of Second Creek, Natchez, Mississippi, and a granddaughter of Major Jesse Carter of Virginia, and her mother came from Charlottesville, Virginia. She was married to Israel Elliot Trask (q.v.).

Boston, c. 1812. Canvas (s), 25 x 19⅝ inches. She is shown half-length, three-quarters left, with her grayish-blue eyes directed to the spectator. Her brown hair is parted on her forehead, with a coiled braid on top of her head, and a tight curl on each temple. She wears a high-necked, high-waisted, long-sleeved dress of mauve, with a lace ruff. A filmy white lace shawl, falling over her right shoulder, appears at her left elbow. The plain background is of neutral tones.

Her portrait is owned by Mrs. Frederick H. Tappan of Boston, wife of a grandson of the subject.

Not listed in Mason.

[*Illustrated*]

·(851)·

JOHN TRAVIS

Died 1803

AN Englishman who came to America after the Revolution. He married Elizabeth (q.v.), daughter of Phineas Bond. Their daughter Ann became the second wife of David Montague, second Baron Erskine (q.v.).

Philadelphia, c. 1800. Canvas, 29 x 24 inches. Half-length, seated in an armchair half-way to the right, with eyes, surmounted by heavy, well-marked eyebrows, directed to the spectator. His powdered hair is tied in a queue bow and he

wears a blue coat with brass buttons, a white double-breasted waistcoat, neckcloth and ruffled shirt. In his right hand he holds an opened letter.

This portrait was owned in 1880 by Mrs. William G. Cochran of Philadelphia, and is now in the possession of her daughter, Miss Fanny Cochran of Philadelphia.

EXHIBITED at "Loan Exhibition of Historical Portraits" December 1, 1887, to January 15, 1888, held at the Pennsylvania Academy of the Fine Arts, Philadelphia.

[*Illustrated*]

·(852)·

MRS. JOHN TRAVIS

1771-1814

ELIZABETH, daughter of Phineas Bond (q.v.) and Williamina (Moore) Bond of Philadelphia. She married John Travis (q.v.), an Englishman.

Philadelphia, c. 1800. Canvas, 29 x 24 inches. A half-length portrait showing her seated half-way to the left, on a round settee of carved wood, upholstered in crimson velvet and studded with brass-headed nails. Her light brown eyes are directed to the spectator and her mass of luxuriant curly hair is powdered; her complexion is beautiful. She wears a white high-necked dress trimmed with a double ruching of some sheer material of the same color. In her left hand, crossed in her lap over her right hand, she holds a leather-bound book into which the index finger is thrust. At the back of the settee is a dark crimson curtain, with a tassel, draped back at the left, revealing the base of a column and a cloud-flecked sky. There is a striking similarity in pose, composition and color scheme between this portrait and that of Mrs. Philip Nicklin.

This portrait was owned in 1880 by her daughter, Mrs. William G. Cochran of Philadelphia. In 1900 it was in the possession of her granddaughter, Mrs. Ann Bond Shober, who bequeathed it to her daughter, Miss Bessie Shober, from whom it was acquired by the Pennsylvania Academy of the Fine Arts, Philadelphia.

MRS. JOHN TRAVIS

EXHIBITED—
At the "Loan Exhibition of Historical Portraits held at the Pennsylvania Academy of the Fine Arts from December 1, 1887, to January 15, 1888.
At the Pennsylvania Academy of the Fine Arts in 1922.

ENGRAVED, on wood, by Henry Wolf, for the *Century Magazine*, 1898, Vol. 34, page 721.
Not listed in Mason.

[*Illustrated*]

·(853)·

JOHN TRUMBULL
1756-1843

ARTIST and soldier. His father, Jonathan Trumbull, was Governor of the State of Connecticut during the entire war of the Revolution, and his mother was a granddaughter of John Robinson, the father of the Pilgrims. John Trumbull was graduated from Harvard College in 1773; served in the War of Independence as aide-de-camp to George Washington in 1775, and as deputy adjutant-general under General Gates in 1776. He retired with the rank of colonel in 1777. In 1780 he went first to Paris, then to London with letters to Benjamin West from Franklin and others, but at the end of the year, upon the receipt of the news of the execution of Major André, the British Government ordered his arrest and he was not released until June, 1781. He came back to America in January, 1782, but later, in 1784, returned to London to study under Benjamin West and at the Royal Academy. About 1790 he was back in America. In 1794 Trumbull again went to London as private secretary to John Jay, and two years later was appointed a commissioner to carry into effect the treaty negotiated by John Jay between Great Britain and the United States. He returned to

America in 1804, visited London once more during 1806-12, and in the latter year settled finally in New York, becoming in 1816 president of the American Academy. His "Autobiography, Reminiscences and Letters of John Trumbull from 1756 to 1841" was written in Philadelphia. Among his well-known works are his historical pictures: "The Battle of Bunker Hill," "The Death of Montgomery," "The Declaration of Independence," and others, as well as his oil miniature portraits of Revolutionary patriots. The work of his early years, artistically superior to his later productions, has obtained a permanent abode in the Trumbull Gallery of Yale University.

London, 1781. Canvas, 30x25 inches. Head by Stuart, remainder by Trumbull. At half-length, seated, three-quarters to the left, at a table covered with a red cloth, on which is a sheet of paper. In his right hand is a crayon-holder, with which he has been drawing, and his left hand is seen holding the edge of the paper. His brown eyes are directed towards the left and his short hair is powdered. He wears a dark brown coat and a deep cream-colored waistcoat. The neckcloth and bow tie are white as well as the lace-edged *jabot*. The background, very likely intended to represent his prison cell, is of very dark brown tones, almost black at the upper edge and lighter at the left where the pale light enters through what appears to be a barred window.

This portrait is owned by the Pilgrim Society of Plymouth, Massachusetts, and hangs in Pilgrim Hall.

In the Proceedings of the Massachusetts Historical Society, Vol. XLVII, pages 270–1, the following letter from John Trumbull to Doctor James Thacher, librarian of the Pilgrim Society, dated March 14, 1840, is published: "The picture which I promised to send you for Pilgrim's Hall is packed and placed in the hands of Mr. John Thomas, your friend in New York, to be forwarded. You are aware that I was arrested and committed to Prison in London in the year 1780, and liberated in June, 1781. As soon as I was at liberty, my friend Stewart, who died lately in Boston, and who was then a student with Mr. West, painted the face of this portrait. I painted the other parts, and it is probably more curious from this fact than from its likeness. Such as it is, I beg thro' you to offer it to the Pilgrim's Society, for their Hall, and am, Dr. Sir, with sincere esteem, Your Servant and friend Jno. Trumbull."

Not listed in Mason.

A copy, by an unknown artist (canvas, 25 x 20 inches, bust, turned to left, in red coat), was owned by the late John Lane of London. At the sale of the Lane collection at Sotheby's, London, July 1, 1925, No. 149 (listed as by Stuart), it was bought by Mr. Hammond for £100.

[*Illustrated*]

·(854)·

JOHN TRUMBULL

1756-1843

Boston, December, 1818. Panel, 26x21½ inches. He is shown bust, half-way to left, with his brown eyes directed to the spectator. He has grayish hair and short sidewhiskers, and a ruddy complexion. He wears a white neckcloth, white shirt ruffles with a small white bow tie, and a grayish-green coat with a narrow fur collar matching the coat. The background is plain and warm. "It is," says Charles Henry Hart, "one of the few good pictures painted by Stuart at this late period. . . . Nothing could be simpler in its treatment. . . . It is hardly a finished picture, but it is a completed portrait." (*Century Illustrated Magazine*, August, 1906, page 603.)

Trumbull wrote to his wife from Boston, December 9, 1818: "I have passed two hours of this morning with Stuart, in obedience to you. It was the second sitting and if it ends as it has begun, I shall have a right to say as Doctor Bard did of his by Waldo—'It is a beautiful picture.' Joking aside, it promises all that you could wish." A week later Washington Allston wrote to a friend: "Stuart has painted an admirable portrait of Trumbull." In 1828, Trumbull gave his portrait to Doctor David Hosack (1769–1835). It then passed to John A. Robinson, a connection of the Trumbull family, and at his death was inherited by his daughter, Mrs. William Forbes Morgan of New York, and then passed to her son, William Forbes Morgan, who sold it in 1916 to Robert M. Parker, Esq., of New York City. In 1925 William Forbes Morgan, Esq., repurchased the portrait.

EXHIBITED at the Metropolitan Museum of Art, New York, 1881.

ENGRAVED—

On wood, for Fiske's "American Revolution," second edition, 1896, Vol. I, page 283.

On wood, by Henry Wolf, for the *Century Illustrated Magazine*, August, 1906, page 604.

REPRODUCED in "Three Types of Washington Portraits," by Charles Allen Munn, 1908, facing page 1.

[*Illustrated*]

·(855)·

EDWARD TUCKERMAN
1775-1843

EDWARD TUCKERMAN was the son of Edward and Elizabeth (Harris) Tuckerman of Boston. He became a shipping-merchant of Boston, and one of the founders of the first savings bank in New England. He married, first, Hannah Parkman (q.v.), and, second, Sophia May (q.v.). His sister Elizabeth married Stephen Salisbury (q.v.).

Boston, before 1814. Panel, 27 x 22¾ inches. Bust portrait, turned three-quarters to the left, with his deep blue eyes directed to the spectator. His curly hair is dark brown. He wears a black coat, white waistcoat, neckcloth and bow tie. The plain background is of a dark olive tone.

This portrait was inherited by his son, Edward Tuckerman (1817–1886) of Amherst, Massachusetts, who bequeathed it to his son, the present owner, Doctor Frederick Tuckerman of Amherst.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 142.

A copy, by Cosmo Alexander, on canvas, 27 x 22¼ inches, was owned by Miss Mary P. Tuckerman, and at her death, about ten years ago, went to her cousin, Doctor Frederick Tuckerman of Amherst, Massachusetts.

[*Illustrated*]

·(856)·

MRS. EDWARD TUCKERMAN
1777-1814

HANNAH PARKMAN, daughter of Samuel and Sarah (Shaw) Parkman of Boston. She married, as his first wife, Edward Tuckerman (q.v.).

Boston, before 1814. Panel, 26 x 22 inches. A half-length portrait showing her seated, turned slightly to the right, with her right arm resting on the crimson up-

holstery of a gilt armchair. Her blue eyes are directed towards the spectator and her complexion is fair with the traditional delicacy of Stuart. She wears a dress, brilliant light blue in color, trimmed with white lace around the square neck and short puffed sleeves. Over her light brown curly hair is a lace scarf which hangs down over her left shoulder and arm and onto her lap, where it is lightly clasped with her right hand. The plain background is dark olive green, darker in the upper left-hand corner of the picture. There is a tradition in the family that Stuart painted only the head, and that Jane Stuart finished the picture.

In 1880 this portrait was owned by her grandson, Edward Tuckerman Mason, and it is now in the possession of his daughter, Mrs. Margaret M. Link of New Haven, Connecticut.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 125.

[*Illustrated*]

·(857)·

MRS. EDWARD TUCKERMAN

1784-1870

SOPHIA MAY, daughter of John and Abigail (May) May of Boston. She married in 1817, as his second wife, Edward Tuckerman (q.v.).

Boston, c. 1817–1820. Canvas, 30 x 25 inches. Stuart started on this canvas but abandoned it after having merely laid in the features. According to family records it was completed by Chester Harding soon after Stuart's death. Mrs. Tuckerman is shown half-length, turned half-way to the right, wearing a square-cut, low-necked dress of white muslin, confined at the waist by a narrow belt of yellow. A scarlet India shawl with a figured border is thrown over her shoulders, concealing her arms and hands. Upon her head is a white lace cap with ruffles, held in place by a narrow string of lace under her chin. The cap has a trimming of blue ribbon, and at the left side of her neck is a rosette of the same blue ribbon. Her high forehead is crowned with dark brown hair, parted in the center, and drawn down in waves over her temples but not covering the ear. Her face is oval, nose long, and rather

prominent; eyes, small, gray-blue, and directed to the spectator; high coloring, pearl earrings. The background is plain and of a warm neutral brown tone.

After Mrs. Tuckerman's death, the picture passed to her son, Edward Tuckerman (1817–1886) of Amherst, Massachusetts, and at his death to his widow who, about 1906, removed to Worcester, where she died in 1915, and left the picture to her nephew, Professor William Esty, of Lehigh University, Bethlehem, Pennsylvania.

(858)

MRS. EDWARD TUCKERMAN

1784-1870

Boston, c. 1817. Canvas, 30x25 inches. In this half-length, which Stuart painted after abandoning the preceding portrait, subsequently finished by Chester Harding, Mrs. Tuckerman is shown turned half-way to the right, seated in a red chair at a drawing board, with her right hand, in which is a gold porte-crayon, resting on sheets of paper. Her luxuriant chestnut-brown hair is parted in the middle and dressed in rolls at the back and sides of her shapely head; her deep blue eyes gaze at the spectator. She wears a low-necked black velvet dress, with short sleeves of the same material. The neck is edged with lace and a "bishop's" sleeve of sheer material is clasped at the wrist by a band or bracelet of plain gold. A scarlet scarf is thrown over her shoulders. A pair of gold *pince-nez* hanging on a chain of gold filigree is thrust into the black velvet girdle which is fastened with a gold buckle. She also wears pearl earrings. The plain background is of a shaded olive tone.

This portrait is owned by Doctor Frederick Tuckerman of Amherst, Massachusetts, its history being the same as that of the Stuart portrait of Edward Tuckerman.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 141.

[*Illustrated*]

·(859)·

REVEREND JOSEPH TUCKERMAN

1778-1840

JOSEPH TUCKERMAN was a son of Edward and Elizabeth (Harris) Tuckerman. He was graduated from Harvard College in 1798, became a Unitarian minister and in 1826 was appointed by the American Unitarian Association minister-at-large in Boston. The remainder of his life was devoted to the scientific study of pauperism and the administration of charity. He married, first, in 1803, Abigail Parkman (1779-1807) of Boston and, second, in 1808, Sarah Cary (1783-1838), the daughter of Colonel Samuel and Sarah (Gray) Cary, of Chelsea, Massachusetts.

Boston, 1808. Panel, 27¾ x 22¾ inches, framed with oval mat. Bust, turned three-quarters to the left, with his blue-gray eyes directed to the spectator. His complexion is florid and his light brown hair is brushed back from his forehead, with short sidewhiskers. He wears a black ministerial gown with linen bands. The plain background is of a neutral color.

The portrait was inherited by his son, Lucius Tuckerman of New York, who left it to his son, Walter Cary Tuckerman of Washington, District of Columbia, from whom it was inherited by his son, Walter R. Tuckerman of Bethesda, Maryland, the present owner.

EXHIBITED at the National Gallery of Art, Washington, District of Columbia, in 1914–15.

Two copies of this portrait were made by Harper Penington, one of which is owned by Paul Tuckerman, Esq., of Tuxedo Park, New York, and the other by Bayard Tuckerman, Esq., of Hamilton, Massachusetts.

·(860)·

WILLIAM TUDOR, JR.

1779-1830

WILLIAM TUDOR, JR., was a son of Colonel William and Delia (Jarvis) Tudor of Boston. His sister Delia, wife of Charles Stewart, was also painted by Stuart.

Boston, c. 1809. Canvas. Bust, turned half-way to the left, with his blue eyes directed towards the spectator. His brown hair is curly. He wears a dark coat, a white standing collar, neckcloth and a ruffled shirt. The plain background is of neutral tones.

This portrait was painted for his sister Emma Jane (1785–1865), wife of Robert Hallowell Gardiner (1782–1864), and at her death it passed to her son, Robert Hallowell Gardiner (1809–1886). At his death it became the property of his nephew, Robert Hallowell Gardiner (1855–1924) of Boston and Gardiner, Maine. As this manuscript goes to press the portrait is still in an intermediate state of ownership.

EXHIBITED at a "Loan Collection of Paintings by Early American Artists," at the Metropolitan Museum of Art, New York, from November, 1895, to May, 1896, No. 208K.

[*Illustrated*]

·(861)·

MRS. TUDOR

Mason lists this name, without giving particulars.

·(862)·

DUDLEY ATKINS TYNG

1760-1829

SON of Dudley and Sarah (Kent) Atkins of Newburyport, Massachusetts. Graduate of Harvard in 1781. He assumed the additional name of Tyng in 1783. He married, first, in 1792, Sarah Higginson (1766-1808), and, second, in 1809, Elizabeth Higginson (1776-1842). His wives were sisters. He was a prominent lawyer and from 1815 to 1821 was an overseer of Harvard University, from which he received the degree of LL.D. in 1823.

Boston, 1820 or 1821.

His portrait was inherited by his daughter, Susan Cleveland Tyng (1795–1882), wife of Honorable Edward Augustus Newton of Pittsfield, Massachusetts. Mr. Newton, who was a son of Henry and Ann (Stuart) Newton of Halifax, Nova Scotia, was a first cousin of Gilbert Stuart and died in Pittsfield, Massachusetts, in 1862. At Mrs. Newton's death the portrait passed to her only child, Elizabeth Stuart Newton (1838–1891) of Pittsfield. It was owned in 1891 by his grandson (whose father dropped the name of Tyng), Francis Higginson Atkins of Las Vegas, New Mexico.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 95.

·(863)·

MRS. THOMAS COGSWELL UPHAM

1804-1882

SHE was Phebe, daughter of Nathaniel Lord, a wealthy ship-owner of Kennebunkport, Maine, by his wife, Phebe Walker. She married in Kennebunkport, May 18, 1825, Thomas Cogswell Upham (1799–

1872), who had two years previously been ordained to the ministry. In 1826 he became a member of the faculty of Bowdoin College as professor of mental and moral philosophy, and continued his active association with the college until 1867, when he resigned his professorship, becoming emeritus, and dying in New York five years later.

Boston, c. 1825. Canvas (s), 29¾ x 24¾ inches. She is shown with her hands clasped in her lap, seated, half-way to left, in a dull-gilt chair upholstered in light blue. Her brown eyes, directed to the spectator, are soft and dreamy. Her hair is reddish-brown with glints of gold in front, her complexion fresh and fair. She wears a black gown with simply plaited white ruching, and an India shawl of bright red with a darker border relieved with white. In the background is a dark-green column, behind which are folds of dull red drapery, and at the extreme left is a blue sky with white clouds.

Her portrait was presented to Bowdoin College, Brunswick, Maine, in 1919, by Mrs. Upham's grandson (son of Mrs. Upham's adopted daughter), E. D. Jameson, Esq., of Boston.

Not listed in Mason.

[*Illustrated*]

(864)

JOHN PETER VAN NESS

1770-1847

BORN in Ghent, New York. He married in 1802 Marcia Burns (1782-1832), daughter of David Burns of Washington, and on the death of the latter, Van Ness came into the possession of a large fortune and entertained in Washington on a luxurious scale. He became Mayor of the city and a trustee of various institutions, and was the first President of the National Metropolitan Bank of Washington from 1814 to 1846.

JOHN PETER VAN NESS

Washington, 1803 or 1804. Canvas (s), 29⅛ x 24½ inches. He is shown half-length, seated three-quarters left in an armchair upholstered in red, with his brown eyes directed to the spectator. His powdered hair is tied with a black queue bow, and his features are finely cut, with a fair complexion. He wears a white collar, white neckcloth and ruffles, and a dark blue coat partially unbuttoned and with a high collar. The background is plain and of neutral browns. His hands are not shown.

His portrait passed to his niece, Catherine D. Hoffman, wife of Henry G. Philip, then to their son, William H. Philip of Washington, and then to his son, John Van Ness Philip, Esq., of New York.

EXHIBITED at the National Gallery of Art, Washington, D. C.

REPRODUCED—

In half-tone, in A. C. Clark's "Life and Letters of Dolly Madison," 1914, facing page 208.

In half-tone, in "Records of the Columbia Historical Society," 1919, Vol. 22, facing page 126.

A copy, made by S. Jerome Uhl, is owned by the National Metropolitan Bank of Washington, D. C.

Courtesy, Messrs. M. Knoedler & Co., New York.

[*Illustrated*]

(865)

STEPHEN VAN RENSSELAER

1765-1839

A SON of Stephen and Catherine (Livingston) Van Rensselaer. He was graduated from Harvard College in 1782, and in 1783 he married Margaret, daughter of General Philip Schuyler. He became an Assemblyman in 1789; Lieutenant-Governor of New York in 1795; Major-General in 1801; he served in the War of 1812 and commanded the United States forces on the northern frontier; was president of the boards of the Erie and Champlain canals from 1814 to 1825; Congressman from 1823 to 1829; Regent of the University of New York,

Albany, New York, in 1819; received the degree of LL.D. from Yale in 1825. On the death of his father he became the eighth patroon of the Manor House at Albany. He married, second, Cornelia, daughter of Governor William Paterson of New Jersey.

Manor House, Albany, New York, c. 1794. Canvas, 36x28 inches. Half-length, seated three-quarters to the left in an armchair upholstered in crimson and studded with brass-headed nails. His powdered hair is tied in a queue bow; his brown eyes are directed towards the spectator and his complexion is fair. He wears a brown, high-collared coat with brass buttons, a yellow waistcoat, also with brass buttons, a white neckcloth and *jabot*. In his left hand he holds a pair of yellow gloves. At his side is a table covered with a red cloth. The background is brownish-gray shaded from dark at the top to lighter at the bottom.

This portrait had been continuously in the Van Rensselaer family from the time it was painted until 1919. It was never taken out of the Manor House in Albany until William P. Van Rensselaer, the son of the subject, left Albany and took it with him to Rye, New York, about 1850. From the son, William P. Van Rensselaer, the portrait came down through the grandson to the great-grandson, Kiliaen Van Rensselaer. It is now owned by Thomas B. Clarke, Esq., of New York City.

EXHIBITED—
At the Metropolitan Museum of Art, New York City, in 1906.
At the Union League Club, in 1922.

REPRODUCED, in half-tone, in "Historic Homes and Institutions and Genealogical and Family History of New York," by William S. Pelletreau, 1907.

[*Illustrated*]

(866)

STEPHEN VAN RENSSELAER

1765-1839

Manor House, Albany, New York, c. 1794. Canvas bedticking, 30½x24 inches. This portrait is similar in every detail to the previous portrait. It appears that Stephen Van Rensselaer, and the Honorable John Jay, while they were Lieutenant-Governor and Governor of New York, exchanged portraits, and Stuart

was called upon to paint a second one of Stephen Van Rensselaer. As Stuart had no canvas with him at the Manor House he used a piece of bedticking, which was discovered when the portrait was once sent to be cleaned.

This portrait was given by Jay to his second son, William Jay (1789–1858), and at his death passed to his son, the Honorable John Jay (1817–1894) of New York, United States Minister to Austria. It was then inherited by his son, Colonel William Jay (1841–1915), who bequeathed it to his daughter, Mrs. Arthur Iselin of Bedford House, Katonah, New York.

EXHIBITED at "Loan Collection of Portraits during Centennial Celebration of Washington's Inauguration," New York, 1889, No. 203.

(867)

STEPHEN VAN RENSSELAER
1765-1839

Albany, New York, c. 1794. Canvas, 30½ x 23½ inches. Head only, turned three-quarters to the left, with his brown eyes directed to the spectator. A white neckcloth is suggested and the color of the plain background is indicated around the head.

Owned by A. Rueff, Esq., of Brooklyn, New York, who purchased it from Henry Herbert Swinburne, Esq., of New York City.

[*Illustrated*]

(868)

RICHARD VARICK
1753-1831

RICHARD VARICK was a lawyer of New York. During the Revolution he served as Washington's recording secretary. From 1783 until 1789 he was Recorder of New York, and in 1789 Attorney-General. From 1791 to 1801 he was Mayor of New York and was a

founder of the American Bible Society, succeeding John Jay as president of that society.

The engraving by Rogers shows the half-length portrait of a handsome man, seated and turned half-way to the right, with his eyes directed toward the spectator. His curly hair is sparse and white. He wears a dark high-collared coat with large buttons, a dark waistcoat and white neckcloth tied in a bow tie. His left hand rests on his right wrist. An architectural column is in the background.

ENGRAVED—
In line, by J. Rogers.
By Hall.

Not listed in Mason.
Listed in Fielding, No. 136.

(869)

JOHN VAUGHAN
1756-1842

JOHN VAUGHAN was the fourth son of Samuel and Sarah (Hallowell) Vaughan of London and the West Indies, and he was born in Jamaica. His mother was the daughter of Benjamin Hallowell of Boston and she and her husband and family lived in the United States from 1783 to 1788. John Vaughan resided in Philadelphia. His brother Benjamin, the political economist, settled in Hallowell, Maine.

Philadelphia, c. 1796. Oval on rectangular canvas, 30x25 inches. Bust, standing, half-way to the left, with his eyes directed to the spectator. His complexion is fresh and his powdered hair is tied in a queue bow. He wears a dark blue coat with a brown velvet collar, and brass buttons; a white neckcloth and a bow tie. The plain background is shaded from red to black.

The portrait was inherited by a grand-nephew, Doctor Charles Everett Vaughan (1835–1904) of Boston, who bequeathed it to his son, John F. Vaughan, Esq., of Boston, the present owner.

EXHIBITED in Museum of Fine Arts, Boston, in 1880.

[*Illustrated*]

·(870)·

COUNT CONSTANTIN FRANÇOIS VOLNEY

1757-1820

COMTE DE CHASSEBOEUF. He was born at Craon, France, and came to America in 1795, and at one time gave French lessons to the children of William Bingham (q.v.) and his wife (q.v.) at Lansdowne, Philadelphia. He returned to France and died in Paris, where he was known and admired for his just and liberal spirit. He was especially interested in languages and left much material dealing with their origin. He was also the author of "Ruins, or Meditations on the Revolutions of Empires."

Germantown, between 1795 and 1798. Canvas, 29 x 24 inches. Half-length, seated, his head turned three-quarters to the right, in a chair upholstered in dark green and studded with brass-headed nails. He wears a black velvet coat trimmed with brown fur, a yellow waistcoat and a white neckcloth. His hair is powdered and his eyes are light brown. His hands rest one upon the other and a leather-bound book is held in his right hand. A table is by his side at the left, covered with a reddish-brown cloth on which may be seen two large volumes with faded red title labels and an inkwell in which a quill pen is thrust, while a second quill lies on the tablecloth. In the background is a bluish-green velvet curtain revealing a reddish panel at the extreme left.

This portrait was owned in 1880 by Miss Mary Willing Clymer of Trenton, New Jersey, a relation of the Bingham family. In 1915 it was in the possession of Mrs. Thomas F. Bayard of Washington, District of Columbia, who, in 1922, presented it to the Pennsylvania Academy of the Fine Arts, Philadelphia.

[*Illustrated*]

·(871)·

JOSHUA WADDINGTON

1755-1844

BORN in Blythe, Nottinghampshire, England. He came to America about 1776 and became one of the richest merchants of the time. His country place, "Blythe Place," on Waddington's Point (now Barretto's Point), was at West Chester, New York. He married in 1804 Gertrude Gouverneur Ogden (1777-1850), daughter of Abraham and Sarah Frances (Ludlow) Ogden of New Jersey.

Owned in 1915 by Ogden Codman, Esq., of New York.

Charles Henry Hart in 1915 said the portrait was overcleaned and much rubbed out and perhaps repainted by Jane Stuart.

Not listed in Mason.

·(872)·

PHILIP WAGER

1749-1813

HE was a son of Peter and Margaretha Wager of Worms, Germany, and was born in Philadelphia. He acquired wealth as a wine merchant in his native town, and besides his town house, he had a farm at Germantown, Pennsylvania, and a country place in Virginia, as well as interests in the West Indies. He married, first, in 1771, Maria Keller, and, second, Hannah Wirtz (q.v.).

Germantown, c. 1802. Panel (s), 28¼ x 23¼ inches. He is seated, half-way to right, in a chair upholstered in reddish-brown, with his deep-blue eyes directed to the spectator. His plump face has a ruddy complexion. He wears a black velvet

coat and white neckcloth, and his hair is white. In his right hand he holds an open letter. The background is of dark olive tones.

Mr. Wager gave his portrait to his eldest son, Peter (1780–1863), who bequeathed it to his sister, Sophia M. R. Plitt, for her life, and then to go to his eldest daughter, Mary Anne Wager (1812–1893), wife of her cousin, James Bate Wager of Harper's Ferry, Virginia. She bequeathed it to her eldest son, John Harper Wager (1833–1901), who left it to his daughter, and she to her cousin, Charles Edward Brown, Esq., Lake Forest, Illinois.

EXHIBITED—

At the Art Institute of Chicago in 1916.	Not listed in Mason.
At the Arts Club of Chicago in November, 1919.	Listed in Fielding.

[*Illustrated*]

·(873)·

MRS. PHILIP WAGER
1749-1813

SHE was Hannah Wirtz, or Wertz, and married, as his second wife, Philip Wager (q.v.) of Philadelphia, in 1771.

Germantown, c. 1802. Panel (s), 28¼ x 23¼ inches. She is seated, halfway to left, with her dark hazel-brown eyes directed to the spectator. Her complexion is dark, with considerable color. She wears a low-cut, long-sleeved waist of dark red, the neck filled in with a white lace *fichu*, and a thin black dotted lace shawl is over her shoulders. On her head is a large white lace cap, beneath which a little of her dark brown, almost black, hair shows, parted on her forehead. Her hands, folded, rest upon her lap. In the background, at the right behind the figure, is a red curtain which is draped across a column at the left resting on a parapet. At the extreme left beyond the column is a glimpse of blue sky.

Owned by Charles Edward Brown, Esq., Lake Forest, Illinois, this picture has the same history as the portrait of Philip Wager.

EXHIBITED—

	1919, as "Hannah Wager, painted 1785."
At the Art Institute of Chicago in 1916.	Not listed in Mason.
At the Arts Club of Chicago in November,	Listed in Fielding.

[*Illustrated*]

·(874)·

MR. WALCOTT

Canvas, 30 x 25 inches. Shown at half-length, seated in an upholstered arm-chair studded with brass-headed nails, turned half-way to the right, with his dark eyes directed to the spectator. His dark hair is curly and a lock hangs down over the middle of his forehead. He also has sidewhiskers, and he is dressed in a high-collared dark coat, a light waistcoat, high standing white collar, white neckcloth and finely pleated ruffled shirt. His hands, which are partly shown, are holding what appears to be a snuffbox. The background is plain, darker in the upper left corner. A comparison of two photographs of this portrait, one taken earlier by C. S. Bradford, Philadelphia, and the other recently by W. Vivian Chappel, Philadelphia, seems to indicate that the picture has been restored.

Owned by Albert Rosenthal of Philadelphia, who bought it at the Doctor Crim sale in Baltimore, Maryland, about 1906 or 1907.

EXHIBITED at the Panama-Pacific International Exposition, San Francisco, 1915.

Not listed in Mason.

Listed in Fielding, No. 137, as "Lord Walcott."

·(875)·

ALEXANDER WILLIAM WALKER

1780-1863

BORN at Southwick Grove, near Birmingham, England. As a young man he came to America and lived in Boston and Philadelphia. In 1806 he married Esther Montgomery (q.v.), and in 1811 he and his wife visited England and the parental home. Later he spent several years on a plantation in Porto Rico. In 1821 he removed from Philadelphia to an estate in Virginia and in 1863 he died at the home of his son, Montgomery Walker, in West Liberty, West Virginia.

ALEXANDER WILLIAM WALKER

Boston, 1807. Canvas, 28 x 24 inches. He is shown bust, almost front, turned slightly to the right, with his light brown eyes directed to the spectator's right. His hair is brown and hangs in curls over his forehead. He has short sidewhiskers and is dressed in a high-collared black coat, buttoned, white waistcoat, white standing collar, neckcloth and frilled shirt. The plain background is of a greenish-brown.

Three years before his death, Alexander William Walker bequeathed this portrait to his great-grandson, Alexander Walker Glass, Esq., of Wilkinsburg, Pennsylvania. In January, 1926, it was acquired by A. W. Erickson, Esq., of New York City.

Mason lists the name "Walker," without giving any further information.
Courtesy, Frick Art Reference Library, New York City.

This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

·(876)·

MRS. ALEXANDER WILLIAM WALKER
1785-1853

ESTHER MONTGOMERY, daughter of William (q.v.) and Rachel Harvey Montgomery (q.v.) of Philadelphia. She married, in 1806, Alexander William Walker (q.v.), and died in Romney, Tippecanoe County, Indiana.

Boston, 1807. Canvas, 28 x 24 inches. Shown at almost half-length, standing and turned half-way to the left, with her dark brown eyes directed at the spectator. Her dark brown curly hair is dressed high on top of her head and hangs in ringlets over her forehead, onto her cheeks and down her neck. Her complexion is exquisitely fresh and her features radiate intelligence and high spirits. She wears a high-waisted white satin dress, with a ribbon of the same material tied below her bosom. The dress is cut low and almost square. A salmon-colored scarf is thrown over her right shoulder, covering her right arm and, coming around her back, also

covering part of her left arm. Her hands do not show. The background is filled by a dark red curtain, looped up at the left, revealing a parapet and the base of an architectural column of brownish-gray color, beyond which is a glimpse of a blue and pink sky.

Inherited by her husband who, in 1860, bequeathed the portrait to his great-grandson, Alexander Walker Glass, Esq., of Wilkinsburg, Pennsylvania. In January, 1926, it was acquired by A. W. Erickson, Esq., of New York City.

Not listed in Mason.
Courtesy, Frick Art Reference Library, New York City.

This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

·(877)·

MRS. SAMUEL HALL WALLEY
1779-1827

SHE was Miriam, daughter of Lieutenant-Governor William Phillips by his wife, Miriam Mason, and she married in Boston in 1803, Samuel Hall Walley (1778-1850).

Boston, c. 1806. Canvas (s), 28¼ x 23 inches. The unfinished head is turned half-way to left, with the grayish-blue eyes directed to the spectator. Reddish-brown curls show under a white muslin cap which is sketchily indicated. The background is unpainted. On the canvas, at the upper left edge, is written in pencil in Stuart's hand: "Mrs. Walley of Boston Daughter of Col Philips In 2 Paintings Gray."

The portrait was presented by Henry Peters Gray, N.A. (1819–1877) of New York, to the National Academy of Design of New York, at 109th Street and Amsterdam Avenue.

EXHIBITED at the Union League Club, New York City, in January, 1916.
Not listed in Mason.

[*Illustrated*]

JAMES WARD
1769-1859

HE was a well-known engraver and animal painter, and brother-in-law of George Morland. He was born in London and studied engraving under J. K. Smith, and in 1794 was appointed painter and engraver to the Prince of Wales. He was elected an A.R.A. in 1807 and R.A. in 1811, and died at Cheshunt, Hertfordshire, England.

London, 1779. Canvas, 29½ x 25 inches. He is shown standing, three-quarters right, dressed in a costume of 1650, with his gray eyes directed to the spectator. His light reddish-brown hair curls over a broad white collar, his left hand rests on the neck of a small long-haired dog of reddish-brown and white, upon whose collar is painted "J. Ward." His right hand, which does not show, rests upon his hip. His complexion is fair. The sleeves of his costume are light brown, his coat is a gray-brown, his shirt white, and the drapery over his shoulder a gray-blue. The background contains a large tree and shrubbery of tones from reddish-brown to grayish-green, and a bit of distant landscape with grayish-blue sky. The picture, treated in a low key, is tapestry-like in its handling. The portrait is signed and dated: "Gt. Stuart 1779." Prior to 1913 the picture had never been lined or cleaned, but it has since been restored. (*Vide* an article on this picture by Charles Henry Hart in *Art in America*, for February, 1916.)

The portrait, bought by Scott & Fowles of New York in the summer of 1913 from Messrs. Sulley & Company of London, was sold in January, 1916, to the Institute of Arts, Minneapolis, Minnesota.

EXHIBITED at the Royal Academy, London, in 1779, by Stuart, as "A Young Gentleman, Three-quarters." (No. 317.)

REPRODUCED—

In half-tone, in the "Bulletin of the Minneapolis Institute of Arts" for January, 1916.

In photogravure in "Art in America," February, 1916.

In half-tone, in Dunlap's "History of the Rise and Progress of the Arts of Design in the United States," new edition by Bayley and Goodspeed, Boston, 1918, Vol. I, facing page 198.

In half-tone, in the "Handbook of the Minneapolis Institute of Arts," 1922, page 67.

Not listed in Mason.

Listed in Fielding, No. 147, as "Unknown Portrait."

[*Illustrated*]

·(879)·

WILLIAM WARD

1761-1827

A SON of William and Ruth (Putnam) Ward of Salem, Massachusetts. He married, first, Martha Ann Proctor and, secondly, Joanna Chipman.

Boston, c. 1825. Panel (s), 32¼ x 26 inches. He is seated, half-way to left, in an armchair with a yellow wooden frame, upholstered in red, with his brown eyes directed to the spectator. He has grayish hair and iron-gray sidewhiskers, and his complexion is ruddy. His neckcloth, standing collar, and shirt frills are white, and his coat is black. His left hand is shown with the left arm resting on the arm of his chair. The right side of the background is a light brown, and the left two-thirds warm dark brown, the two tones being separated by a straight vertical line.

Inherited by his son, Thomas Wren Ward of Boston (d. 1858), it passed to his son, Samuel Gray Ward (1817–1907) of Washington, D. C., and then to his son, the present owner, Thomas Wren Ward, Esq., of Jamaica Plain, Massachusetts.

EXHIBITED at the Museum of Fine Arts, Boston, from 1910 to 1912, and from 1918 to the present time (1924).

Not listed in Mason.
Listed in Fielding, No. 138.

[*Illustrated*]

·(880)·

DOCTOR JOHN COLLINS WARREN

1778-1856

ELDEST son of Doctor John Warren (1753-1815) and his wife Abigail, daughter of Governor John Collins of Rhode Island. Graduated at Harvard in 1797 and spent three years in hospitals of London, Edinburgh and Paris. He married, first, in 1803, Susan Powell

(d. 1841), daughter of Honorable Jonathan Mason (q.v.), and, second, in 1843, Anna Winthrop (d. 1850), daughter of Lieutenant-Governor Thomas L. Winthrop. In 1806 he was made adjunct professor of anatomy and surgery at Harvard and in 1815 succeeded to the chair. He was the founder of the Massachusetts General Hospital and as its principal surgeon, was in daily attendance from its opening in 1820 until his death. President of the Massachusetts Medical Society, 1832-1836, and president of the Massachusetts Temperance Society. He was the first American surgeon to operate for strangulated hernia and to use ether (1846). Author of the "Genealogy of Warren," 1854.

Boston, 1807.

The engraving by Schoff shows a half-length portrait, seated at a table and turned half-way to the left, with his eyes directed toward the spectator. He has wavy hair and is dressed in a dark double-breasted coat, white standing collar, white neckcloth and frilled shirt. Both of his arms rest on the table, which is covered with a cloth and on which lie several papers. In his left hand he holds a drawing of the human heart.

Owned in 1880 by John Collins Warren, M.D., of Boston, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 135.

ENGRAVED, in line, by S. A. Schoff, as frontispiece to "Life of Warren," by Edward Warren, Boston, 1860.

·(881)·

DOCTOR RICHARD WARREN

1731-1797

BORN at Cavendish, Suffolk, the third son of Doctor Richard Warren (1681-1748), archdeacon of Suffolk and rector of Cavendish, by his wife Priscilla (d. 1774), daughter of John Fenner. He was

the younger brother of John Warren, bishop of Bangor. He entered Jesus College, Cambridge, in 1748. Practised in London 1756-97. Gudstonian lecturer, 1764; Harveian orator, 1768. Physician to the Middlesex Hospital, 1756-58; to St. George's Hospital, London, 1760-66; physician to George, Prince of Wales, in 1787.

The engraving by Bartolozzi shows a bust portrait, turned three-quarters to the left, with his eyes directed to the left of the spectator. He has a round, fleshy face with a stubby nose. His wig is worn in rolls over his ears and tied in a queue bow. He wears a dark coat and waistcoat, a white neckcloth and lace *jabot*. Plain background.

ENGRAVED, in stipple, by G. Bartolozzi, vignette, 7½ x 8 inches, for "Contemporary Portraits," published by Cadell & Davies, London, 1810, "from an original picture by G. Stuart, in the possession of Mrs. Warren."
Not listed in Mason.
Listed in Fielding, No. 139.

·(882)·

MARTHA WASHINGTON

1732-1801

Philadelphia, 1796. Canvas, 42¾ x 35 inches. The so-called "Athenæum portrait." Head only, turned half-way to the right.

Stuart retained this unfinished portrait in his possession and after his death it, with the companion portrait of George Washington (the so-called "Athenæum portrait," also unfinished), was offered to the State of Massachusetts for $1,000 for the pair. This offer was refused and subsequently an English gentleman offered Stuart's widow $10,000 for them; while she was hesitating he returned to England. Later an offer of $1,500 for both pictures was accepted from the Washington Association and a group of gentlemen who, in 1831, presented them to the Boston Athenæum, which still owns them, although since 1876 they have been deposited in the Museum of Fine Arts at Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 121.

REPRODUCED—

In photogravure, in Mason's "The Life and Works of Gilbert Stuart," 1879, facing page 155.

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 12.

In half-tone, in "Handbook of the Museum of Fine Arts," Boston, 1920, page 196.

[*Illustrated*]

(883)

MARQUIS OF WATERFORD

1735-1800

GEORGE DE LA POER BERESFORD was the fourth but first surviving son of Marcus Beresford, first Earl of Tyrone and Baron Beresford, by his wife Catherine, Baroness de la Poer. George de la Poer was Member of Parliament for County Waterford, 1756-60, and for Coleraine, 1761-63; Governor of Waterford in 1766. In 1869 he married Elizabeth, daughter of Henry Monck of Charleville and granddaughter of Henry, first Duke of Portland. He succeeded his father as second Earl of Tyrone; was created Baron Tyrone of Haverford, County Pembroke, in the United Kingdom in 1786, and Marquis of Waterford in 1789.

Dublin, c. 1790–92. Oval on rectangular canvas, 30 x 25 inches. He is shown bust, turned three-quarters to left. His eyes, directed to the left, are blue and his powdered wig is tied in a queue bow. He wears a dark blue coat with gold buttons, a red waistcoat, and white neckcloth and *jabot*. On his left breast is the star of the Order of St. Patrick (motto, "Quis separabit"), and the sky-blue riband of the Order crosses his breast under his coat. The background shows a dull sky.

This portrait came from the Beresford-Hope Collection, passed through the

ownership of Arthur Tooth & Sons of London, and was sold in 1924 by the Casson Galleries of Boston to Herbert E. Gale, Esq., of Boston and Swampscott, Massachusetts.

Not listed in Mason.

[*Illustrated*]

(884)

DOCTOR BENJAMIN WATERHOUSE

1754-1846

A SON of Timothy and Hannah (Proud) Waterhouse of Newport, Rhode Island. He is said to have begun the study of medicine at the age of sixteen with Doctor John Halliburton in Newport and continued it in London, Edinburgh, and Leyden, from where he was graduated in 1780. He began to practice medicine in Newport about 1780 and in 1783 assisted in founding the medical school of Harvard University, where he was a professor from that date until 1812. For a part of this time he was a professor of natural history at Brown University, delivering at the State House in Providence the first course of lectures on that science in this country. After 1812 he was medical supervisor of military posts in New England. In 1799 he introduced vaccination into his own family, in spite of the ridicule of the profession and of the public.

London, 1776. Canvas, 22 x 18 inches. He is shown bust, slightly to the right, with his brown eyes turned to the spectator. He wears a gray coat and waistcoat, a white neckcloth and soft pleated shirt. His head leans on his left hand, his left elbow resting on the table covered with a red cloth, on which are three books, one of them opened, bound in calf. The sleeve of the shirt is shown at the wrist, pleated

into a narrow wrist-band. His dark brown hair is worn long with a curl on the right shoulder. His complexion is ruddy. The background is a dark grayish-green.

The portrait was presented to the Redwood Library, Newport, Rhode Island, in 1869, by his widow, Louisa Waterhouse.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 161.

[*Illustrated*]

·(885)·

ROBERT WATERSTON

1778-1869

A SON of Robert and Helen (Cassie) Waterston of Edinburgh, Scotland. He came to America early in life and married in 1810 at Alfred, Maine, Hephzibah Lord (q.v.), of Kennybunk, Maine, and soon moved to Boston, where the remainder of his life was passed.

Boston, 1824. Canvas, 30x25 inches. Seated in an Empire chair at a table on which a leather-bound book is partially seen. In his left hand, with its index-finger thrust between the leaves, he is holding a second book. His face is turned three-quarters to the left with his blue eyes directed towards the spectator. He wears a black coat, white neckcloth and ruffled shirt. His thin, light brown hair is brushed back on his forehead. The background is plain; red at the right, becoming darker in the middle and left.

The portrait was inherited by their son, Robert Cassie Waterston (1812–1893) of Boston, and at his death by his sister, Helen Elizabeth (1819–1897), wife of Charles Deane of Cambridge, Massachusetts. She bequeathed it to her sister, Lucy Wentworth Hayes (1821–1901), wife of George Greig of Toronto, Canada, who left it to her sister, Marion Ruthven (1823–1910), wife of George Clement Lord, of Newton, Massachusetts. At her death, the portrait was deposited with her son,

Charles Edward Lord of Newton, and on December 10, 1914, it was given to the Museum of Fine Arts, Boston, by the grandchildren of the subject.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 175.

REPRODUCED—

In half-tone, in C. E. Lord's "The Ancestors and Descendants of Lieutenant Tobias Lord," 1913, facing page 106.

In half-tone, in the *Bulletin of the Museum of Fine Arts*, Boston, February, 1920, page 11.

NOTE: Mason says that this portrait was painted in 1828, but according to the family, in 1824.

[*Illustrated*]

·(886)·

MRS. ROBERT WATERSTON

1788-1862

SHE was Hephzibah Lord, daughter of Tobias and Hephzibah (Conant) Lord of Kennybunk, Maine. Upon her marriage to Robert Waterston (q.v.) in 1810 she removed to Boston.

Boston, 1824. Canvas, 30x25 inches. A bust portrait. She is shown seated, turned half-way to the right, with her blue-gray eyes directed towards the spectator. Her dark brown fluffy hair is partially concealed by a cap of exquisite lace. She wears a black velvet dress over which is a scarlet shawl with a paisley border. Her complexion is fresh and drop-earrings may be seen in her ears. The background is of brown tones.

This portrait belongs to the Museum of Fine Arts in Boston. Its history is the same as that of Stuart's portrait of Mr. Robert Waterston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 174.

REPRODUCED, in half-tone, in C. E. Lord's "The Ancestors and Descendants of Lieutenant Tobias Lord," 1913, facing page 106.

NOTE: Mason says that this portrait was painted in 1828, but according to the family, in 1824.

[*Illustrated*]

·(887)·

CAPTAIN HORACE HOWARD WATSON

1789-1867

A SON of Marston and Lucy (Lee) Watson of Marblehead, Massachusetts, and a brother of Mrs. Thomas Cushing (q.v.). He married Therza Hall Hobart.

Boston, c. 1820. Panel (s), 27¼ x 21¼ inches. He is shown bust, half-way right, with his blue eyes directed to the spectator. His complexion is ruddy, and his curly hair light brown or chestnut. He wears a black coat, a white standing collar and neckcloth and white waistcoat. The plain background is brown.

His portrait is owned by his grandson, Henry Watson Kent, Esq., of New York City.

[*Illustrated*]

·(888)·

JOHN WATTS, SENIOR

1715-1789

JOHN WATTS was a son of Counsellor Robert Watts and his wife Mary, daughter of William Nicolls. In 1742 he married Ann, daughter of Stephen De Lancey and sister of Lieutenant-Governor James De Lancey. He represented New York City in the Assembly for many years, and was a member of the King's Council from 1757-75. He was one of the original founders and trustees of the Society Library in 1754, and presented its first clock to the New York Exchange in 1760. He assisted in organizing the New York City Hospital. Because of his British sympathies he was obliged to flee to England in 1775, at the outbreak of the war, never returning to this country. His large estate

was declared confiscated, but at the end of the war it was partly repurchased and reconveyed on July 1, 1784, to his sons, Robert and John. One of his daughters, Ann, married Captain Archibald Kennedy, of the Royal Navy, who became eleventh Earl of Cassilis. Their son, the twelfth Earl, was born in this country.

London, c. 1780. Canvas, 30x25 inches. Shown nearly half-length, turned half-way to the right, with his hazel eyes directed to the spectator. His complexion is ruddy and his hair gray. He wears a reddish-brown coat, with cloth-covered buttons, a high reddish-brown waistcoat with similar buttons, a white neckcloth and *jabot*. The background shows at the left a golden-brown brocade drapery, the center is dark brown and at the right a light gray wall.

This portrait was left by John Watts, Senior, to his eldest son, Robert Watts, who bequeathed it to his son, Ridley Watts. The latter left it to his son, Robert Watts, from whom it passed to his son, Doctor Robert Watts of New York City. In 1916 it was acquired by M. Knoedler & Co. of New York City, who sold it in 1917 to the Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, New York.

EXHIBITED at Exhibition of Early American Paintings, at the Brooklyn Museum, 1917, No. 104.

REPRODUCED—

As photogravure, in "History of Saint Andrew's Society of the State of New York," by George Austin Morrison, Jr., 1906, facing page 68.

In half-tone, in the catalogue of the Brooklyn Museum exhibition, 1917, facing page 96.

[*Illustrated*]

·(889)·

DANIEL WEBSTER

1782-1852

BORN in Salisbury (now Franklin), New Hampshire. Son of Ebenezer Webster and his second wife Abigail Eastman. Graduated from Dartmouth College in 1801. Took up the study of law first

in Salisbury and later in Boston, where he was admitted to the bar in 1805, and began practicing at Boscawen; in 1807 he removed to Portsmouth, where he soon acquired distinction. In 1816 he returned to Boston. He soon became one of the foremost advocates of the country. In 1820 he delivered the oration at Plymouth in commemoration of the landing of the Pilgrims; this was followed in 1825 by an oration on the occasion of the laying of the cornerstone of the Bunker Hill Monument and by a eulogy on Adams and Jefferson in 1826—three addresses which established his fame as one of the great orators of the time. Upon the organization of the Whig Party, he became one of its leaders, and in 1836 received the electoral vote of Massachusetts for President. He was Secretary of State under Harrison and Tyler. Until his death he was active in diplomatic and governmental matters. Daniel Webster was married twice: first in 1808, to Grace Fletcher (1781-1828), by whom he had five children; and second, in 1829, to Caroline LeRoy (1797-1882), daughter of Jacob Le Roy of New Rochelle, New York. His only surviving son, Fletcher Webster, fell in the second battle of Bull Run, 1862.

Boston, 1817. Panel, 30 x 24 inches. This portrait is unfinished, only the head and neckcloth being painted, and shows the subject half-way left, with his brown eyes directed to the spectator's left.

Mrs. George Ticknor of Boston, in a letter to Mrs. Daniel Webster dated Boston, December 15, 1827, says: "Daniel brought me yesterday afternoon Mrs. Lee's miniature of Mr. W. What a treasure it is, why did you not tell me of it? It is very like him—Infinitely better than Stewarts portrait, about which I agree with Daniel, who said the other evening that he should rather see the other side of the Canvass."

This picture was made for Mrs. Edmund Dwight of Boston (1788–1846), a sister of Mrs. George Ticknor, and at her death was inherited by her husband (1780–1849), and then by her daughter, Mary Eliot Dwight (1821–1879), who married Samuel Parkman, M.D., of Boston. At Mrs. Parkman's death, the picture

became the property of her son, Henry Parkman (1850–1924) of Boston, from whom it passed to his widow, the present owner.

EXHIBITED—
At the exhibition of Stuart's portraits in Boston, 1828, No. 130.
At the Museum of Fine Arts, Boston, 1880.
ENGRAVED, on wood, by Kilburn, for Winsor's "Memorial History of Boston," 1881, Vol. IV, page 596.

REPRODUCED—
In half-tone, in *McClure's Magazine*, May, 1897, page 621.
In photogravure, in "The Writings and Speeches of Daniel Webster," 1903, Vol. 3, frontispiece.

[*Illustrated*]

·(890)·

DANIEL WEBSTER

1782-1852

Boston, November, 1825. Canvas (s) 36 x 28 inches. He is shown seated, nearly full-face, but turned slightly to his right, his right arm (hand not shown) resting on a table covered with a green cloth, upon which are two bound volumes lying flat one above the other. His left arm is resting upon the back of the chair. He wears a black coat, high white collar turned over at the edge, and a white frilled shirt. His dark brown eyes gaze with a steady, rather piercing, expression directly at the spectator, while about his mouth lurks the suggestion of a smile. The background is a very deep red or maroon. His hair, worn short, is dark brown, and his complexion ruddy. The books are bound in brown leather: on one is the word "Oceana," and on the other "Cont. U. S." The portrait was painted for his and Stuart's friend, Isaac P. Davis (1771–1855) of Boston, and hung for years in his parlor. "One day while visiting Mr. Davis, Webster stood for some time before the picture, and, making a low bow to it, said: 'I am willing *that* shall go down to posterity.'" (A letter from Mrs. Isaac P. Davis to Jane Stuart, written from 18 Chauncy Street, Boston, but undated.) It was painted just after Webster had returned to Boston from Washington "looking pale and thin and far from well, yet the picture has the depth of expression for which he was so remarkable." The following is a copy of the receipt of the picture:

"Boston, November 18, 1825. Received of Daniel Webster, Esq. One Hundred

Dollars on account of his picture which now remains in my possession subject to his order. G. Stuart."

The late William T. Davis of Plymouth, Massachusetts, found this receipt among the papers of his great-uncle, Isaac P. Davis, and it is now in the possession of Mrs. Richard Morgan of Boston. Mr. Williams writes: "The fact that Mr. Davis for some time was in possession of this picture bears out what Mrs. Fletcher Webster said to me that it was painted for Mr. Davis. The receipt would indicate that it was painted upon the order of Daniel Webster, but the possession of the receipt by the estate of Isaac P. Davis would indicate that while the money purported to come from Mr. Webster it was actually paid by Mr. Davis."

Mr. Davis gave the picture to Webster, and it hung at Marshfield, being saved from the fire which in 1878 destroyed Webster's house. At Webster's death, it passed to his son, Fletcher Webster (1813–1862), and then to his widow, who in 1881 gave it to George Frederick Williams, Esq., of Dedham, Massachusetts, Mrs. Webster's friend and legal adviser.

EXHIBITED at the Metropolitan Museum of Art, New York, 1924.

REPRODUCED—

For the first time, in half-tone, in *McClure's Magazine* for May, 1897, page 621.

In half-tone, in "The True Daniel Webster," by Sydney George Fisher, 1911, facing page 176.

In half-tone, in Mary C. Crawford's "Romantic Days in the Early Republic," 1912, facing page 425.

Not listed in Mason.

Listed in Fielding, No. 140.

A copy, made by Jane Stuart for Webster's son-in-law, James William Paige of Boston, afterwards passed to his sister, Mrs. Abbott Lawrence of Boston, and is now owned by her. Another copy by Miss Stuart was presented to the Essex Institute of Salem, Massachusetts, by Mrs. J. Morton Warren.

[*Illustrated*]

(891)

FRANCIS WELCH
1776-1867

A SON of Francis and Susannah (Rankin) Welch of Boston. He became a well-known merchant, and was for some years president of the Franklin Insurance Company of Boston. In 1803 he married

Margaret Crease Stackpole (q.v.) and lived in the Stackpole house, which stood where the Boston Post Office building was afterwards erected.

Boston, c. 1810. Panel, 26x21½ inches. A bust portrait, turned half-way to the right with his dark brown eyes directed to the spectator. His complexion is ruddy and his dark brown hair is worn in a rather disheveled style. He wears a black high-collared coat, a white waistcoat, neckcloth, bow tie and finely pleated ruffled shirt. The plain background is in tones of grayish-brown.

This portrait, and the Stuart portrait of Mrs. Welch, were inherited by their son, Charles Alfred Welch (1815–1908) of Waltham and Boston, Massachusetts, who bequeathed them to his grandson, E. Sohier Welch, Esq., of Boston. The portraits hang in the house of Charles Alfred Welch, Cohasset, Massachusetts, an uncle of the owner.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 104.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(892)·

MRS. FRANCIS WELCH

1784-1830

MARGARET CREASE STACKPOLE, a daughter of William and Ann (Jackson) (Parker) Stackpole of Boston, married Francis Welch (q.v.) in 1803. The portraits of her brother, William Stackpole, and her sister, Mrs. John Holker, were also painted by Stuart.

Boston, c. 1810. Panel, 26x21½ inches. A half-length portrait, turned half-way to the left, with her brown eyes directed to the spectator. Her brown hair is dressed on the crown of her head and in ringlets over her forehead and in front of her ears. Her complexion is beautifully fresh. She wears a square-cut and high-

waisted white dress, with short puffed sleeves; the edge of the neck is trimmed with lace, and a ribbon marks the waist. Over her right shoulder and arm, completely concealing the latter, is a red shawl which, coming around at the back, is seen again on her left arm. The plain background is gray.

This portrait is owned by E. Sohier Welch, Esq., of Boston. Its history is the same as that of the Stuart portrait of Mr. Francis Welch.

EXHIBITED as "Margaret C. Stackpole" at the "Loan Collection of Portraits of Women" held at Copley Hall, Boston, March 11–31, 1895.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(893)·

REVEREND WILLIAM WELLS

1744-1827

BORN in Biggleswade, Bedfordshire, England, the son of Richard and Jane (Hancox) Wells. He came over to America in 1793 on account of religious persecution in England, and settled in Brattleboro, Vermont.

Boston, c. 1818. Panel, 29 x 23 inches. He is shown almost half-length, turned half-way to the right, with his deep-set blue eyes directed to the spectator. His soft curly hair is gray and worn long at the sides and back, the top of the head is almost bald. The face is kindly and humorous, with a fresh ruddy complexion. He wears a black coat with a white neckcloth and *jabot*. In the background, a little to the left, is a strip of wall or panelling, olive green in color, between two dark red curtains.

It was painted for his eldest son, William Wells of Cambridge, Massachusetts,

and at his death, about 1876, it went to his brother, Kirk Boott Wells of Philadelphia. It is now owned by Charles Wells Hubbard, Esq., of Weston, Massachusetts.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 75.
At Loan Exhibition of Historical Portraits, Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.
At the Museum of Fine Arts, Boston, 1899.
REPRODUCED, reversed, in oval, in "Annals of Brattleboro, Vermont," by Mary R. Cabot, 1921, Vol. I, facing page 90.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(894)

BENJAMIN WEST
1738-1820

BENJAMIN WEST, son of John West, was born in Springfield, near Philadelphia, Pennsylvania. He came from a family which traced its descent from the Lord Delaware who fought under Edward III and the Black Prince. John West accompanied William Penn on his first voyage to America, and on his second transported himself with his family. Benjamin went to Europe at the age of twenty-one and after studying for three years in Italy, settled in London in 1763. He painted historical and religious subjects as well as portraits. In 1772 he was appointed painter to the King. He was one of the foundation members of the Royal Academy, and in 1792, on the death of Sir Joshua Reynolds, was elected President, but declined the honor of Knighthood. He died in 1820 and was buried in St. Paul's Cathedral.

London, c. 1785. Canvas, 35½ x 27½ inches. Half-length, seated in a chair upholstered in crimson and studded with brass nails, turned three-quarters to the

right, with his light brown eyes towards the spectator. His powdered wig or hair is curled over his ears. He wears a pale grayish-green coat, white neckcloth, frilled shirt and ruffles. His both hands hold a book (Boydell's Bible) bound in light brown calf standing almost upright on a table covered with a green cloth. His right hand also holds a porte-crayon. Another book and a partly unrolled paper lie on the table. The background consists of a dark green curtain, draped in such a way as to partly reveal a sketch, "Moses Receiving the Law," at the extreme right.

This portrait was purchased in 1872 by the National Portrait Gallery in London.

ENGRAVED, in stipple, by Caroline Watson, 6½ x 5 inches, and published March 1, 1786, by John and Josiah Boydell, London. (A reproduction of this engraving is in *The Art Journal*, London, 1891, Vol. 43, page 114.)

REPRODUCED—

In half-tone, in "National Portrait Gallery," by Lionel Cust, London, 1902, Vol. II, page 123.

In half-tone, in "The History of American Painting," by Samuel Isham, 1910, page 41.

In half-tone, in "Famous Painters of America," by J. W. McSpadden, 1916, frontispiece.

In half-tone, in *The Connoisseur*, November, 1920.

NOTE: Mason confuses two portraits of Benjamin West by Stuart. The one he describes is the one we are dealing with at present. The one presented in 1853 by J. H. Anderdon (not Anderson) is in the National Gallery (Tate Gallery), London, and is of an entirely different composition.

[*Illustrated*]

·(895)·

BENJAMIN WEST

1738-1820

London, c. 1785. Canvas, 36 x 28 inches. A half-length portrait, figure full to the front, head turned three-quarters to the left and his eyes in the same direction. He is seated on what appears to be a settee, upholstered in a striped material. His hair is powdered. He is dressed in a coat of green, with turned-down collar and large buttons, a light waistcoat, partly unbuttoned, a white neckcloth and *jabot*. His left elbow rests on the arm of the settee and he holds a paper in his left hand, at the wrist of which the ruffled shirt cuff is visible. His right hand does not show.

In the lower right corner of the picture part of a table is to be seen, covered with a cloth. The plain background is dark and to the right is a curtain.

The portrait was presented in 1853 to the National Gallery, London, by J. H. Anderdon. (Mason gives the name of the donor erroneously as Anderson, and he confuses this portrait with the one in the National Portrait Gallery, London.)

REPRODUCED, in half-tone, in "The National Gallery," by Sir Edward F. Poynter, 1900, Vol. III, page 279, No. 229.

[*Illustrated*]

(896)

BENJAMIN WEST

1738-1820

London, c. 1785. Canvas, 36 x 28 inches. Shown half-length, figure full to the front, head turned three-quarters to the left, and his eyes in the same direction. He is seated in an armchair upholstered in a flowered material of red and gold and studded with brass-headed nails. He wears a powdered wig with rolls over his ears and tied in a queue bow. His left forearm rests on the arm of his chair and his right hand, which holds a sheet of paper, rests on his left wrist. He wears a coat of pale jade color with turned-down collar and large brass buttons, a gold-colored striped waistcoat and white neckcloth. Shirt ruffles show at his wrists. The background is filled by a flowered tapestry in red and gold, draped in such a way as to show a bit of sunset sky at the lower left. (Collins Baker, who wrote the catalogue of the "Annmary Brown Memorial," edition 1913, gives the color of Benjamin West's coat as "pale grey-blue," while the present curator of the gallery describes it as a "pale jade color.")

This portrait was in the collection of Sir Walter Gilbey of London and at the Gilbey sale at Christie's, March 12, 1910 (No. 145), it was bought by T. Permain. Through another dealer it was purchased by General Rush C. Hawkins and placed in the gallery of his "Annmary Brown Memorial," Providence, Rhode Island.

Not listed in Mason.

[*Illustrated*]

(897)

COUNTESS OF WESTMEATH

MARIANNE, daughter of James St. John Jeffries of Blarney Castle, County Cork, Ireland, and niece of John Fitzgibbon, first Earl of Clare (q.v.). She married in 1784 George Frederick Nugent, seventh Earl of Westmeath (1760-1814).

Mason lists her name, but the present Earl of Westmeath, Pallas, Loughrea, Ireland, states that he never heard of a Stuart portrait of the Countess of Westmeath.

(898)

JUDGE WILLIAM WETMORE

1749-1830

WILLIAM WETMORE was the son of Jeremiah and Hannah (Hobbs) Wetmore of Middletown, Connecticut. He was graduated from Harvard in 1770. He settled at Salem, Massachusetts, as a lawyer, removing to Boston in 1785. He was one of the original founders of the Massachusetts Historical Society and was, for a number of years, Judge of the Court of Common Pleas of Boston. He married in 1776 Catherine Pyncheon (died 1778), and in 1778, for second wife, Sarah Waldo (died 1805).

Boston, c. 1811. Panel, 27 x 21½ inches. Bust portrait, turned half-way to the left, with his grayish-blue eyes directed to the spectator. His hair is gray and his complexion florid. He wears a black judicial robe, white neckcloth and finely

pleated ruffled shirt. The plain background is grayish-olive, darker towards the right.

The portrait at Judge Wetmore's death in 1830 passed to his daughter, Sarah Waldo Wetmore (1784–1855), the wife of Chief Justice Joseph Story of Boston. At his death it was inherited by their son, William Wetmore Story (1819–1893), the sculptor, who in 1856 took it with him to Rome, Italy, where it remained in the Palazzo Barberini, the Story's home, until his death, when it became the property of his son, Julian Story (1856–1919), the artist, who kept it at his villa at Vallombrosa, Italy, until he came to Philadelphia. He left the portrait to his widow, Mrs. Elaine Story, the present owner.

[*Illustrated*]

·(899)·

MOSES WHEELER

1772-1838

A SON of Reverend Joseph and Mary (Greenleaf) Wheeler of Harvard, Massachusetts, and later of Worcester. He was a Boston merchant, and married, first, in 1807, Elizabeth Porter (q.v.), and secondly, in 1826, his first wife's sister, Frances Porter.

Boston, c. 1823. Panel (s), 26¼ x 21⅜ inches. He is shown bust, three-quarters right, wearing a black, high-collared coat with large brass buttons; a white stock tied in a bow; a white waistcoat with the two upper white buttons unbuttoned and showing above the buttoned coat; a white tucked shirt on which is a small square gold pin, set with jet. His shrewd eyes are of a light brown or hazel, and are directed to the spectator's left. His hair, which is brushed forward over his eyes, meets on top of his head in high loose curls, and is dark brown, as are his sidewhiskers. His nose is long and sensitive, and his mouth, about which is a smile, is large. His complexion is slightly florid. The background is plain and of a brownish-gray color.

His portrait descended to his daughter, Mary Frances Wheeler (1813–1897), wife of William Archelaus Rae of Boston, and at her death to her son, William Augustus Rae (1845–1903) of Boston, who bequeathed it to his second cousin, Miss Mary Sophia Walker (1839–1904) of Boston and Waltham, Massachusetts. Miss Walker bequeathed it to Herbert Rogers Wheeler, Esq., of Melrose, Massachusetts, a great-grandson of John Wheeler, who was a brother of Moses.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 25.

(900)

MRS. MOSES WHEELER

1788-1825

ELIZABETH PORTER, daughter of John and Elizabeth (Lamb) Porter of Malden, Massachusetts. She married Moses Wheeler (q.v.) in 1807, and her married life was passed in Boston.

Boston, c. 1823. Panel (s), 26⅜ x 21⅜ inches. Mrs. Wheeler is shown bust, three-quarters left, with her large brown eyes directed to the spectator. Her brown hair, parted on the forehead, is dressed in waves on top of her head, which is surmounted by a large tortoise shell comb studded with brilliants, and on her temples and in front of her ears her hair hangs in a profusion of small ringlets. About her mouth lurks an incipient smile, and her coloring is fresh. She wears a low-cut, square-necked, white dress, trimmed about the neck with white lace. Her high waist is encircled by a narrow white ribbon tied in a loose bow in front. Over her right shoulder and left forearm is thrown a scarlet India scarf. Her head is relieved against a stone column behind which, in sweeping folds, hangs a rich, old-gold colored curtain. The distance consists of a blue sky flecked with white clouds.

At her death her portrait remained in her husband's possession until his death in 1838, when it passed to their daughter, Mary Frances Wheeler (1813–1897),

wife of William Archelaus Rae of Boston, and from then on the history of this picture is identical with that of Stuart's portrait of Moses Wheeler. It is now owned by Herbert Rogers Wheeler, Esq., of Melrose, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 26.

(901)

LADY WHICHCOTE
1763-1826

DIANA, daughter of Edmund Turnor of Panton and Stoke Rochford, England. She married in 1785 Thomas Whichcote (1763-1828) who, in the following year, succeeded his father as fifth Baronet.

Her portrait was painted when she was young, probably soon after her marriage. Owned, in 1914, by Mrs. Benjamin Thaw, Newport, Rhode Island.

Not listed in Mason. Listed in Fielding.

(902)

LUKE WHITE
1740-1824

LUKE WHITE of Killakee and Woodlands, County Dublin, Ireland, married in 1781 his first wife, Elizabeth de la Maziere (q.v.) of Dublin, by whom he had four sons and three daughters. His youngest son, Henry (1789-1873), was created Lord Annaly in 1863; and their youngest daughter, Matilda (1799–1883), married in 1826 Hugh Hanon Massy (1793–1886), the fourth Baron Massy, and became the mother of the fifth Baron Massy (1827–1874), and sixth Baron Massy

(1835–1916). Elizabeth White died in 1799, and in 1800 Luke White married Arabella, daughter of William Fortescue, by whom he had a son. In 1806 Luke White was High Sheriff for County Longford, and from 1818 to 1824 Member of Parliament for Leitrim. He acquired considerable wealth and purchased Lord Carhampton's estate of Luttrellstown.

Dublin, c. 1790. Canvas, 30x25 inches. He is shown half-length, standing with arms crossed, left hand almost entirely hidden, and only a part of the right one showing, his body facing the spectator, with head turned half-way to the left. His eyes are light brown with thick black eyebrows; hair powdered with rolls over the ears and tied with a black queue bow. He wears a greenish-blue, high-collared coat, white neckcloth and frilled shirt. The background is of medium gray tones with a red curtain at the left.

This portrait was inherited by his daughter Matilda, wife of the fourth Baron Massy, who left it to her son, the sixth Baron Massy. In February, 1916, it was purchased by T. K. Laidlaw, who in 1919 sold it to Knoedler & Co. of New York, from whom it was acquired in 1920 by Thomas B. Clarke, Esq., of New York.

EXHIBITED at Union League Club, New York, January, 1922 (16).
Not listed in Mason.

[*Illustrated*]

(903)

MRS. LUKE WHITE
Died 1799
AND HER SON

ELIZABETH DE LA MAZIERE, of Dublin, Ireland. In 1781 she married Luke White (q.v.). According to family tradition, the boy in this double-portrait is her fourth and youngest son, Henry (1789-1873), who was created Baron Annaly in 1863, in which case

the picture was painted later than 1790, but it is impossible to establish this with certainty, as a living descendant expresses the opinion that the child might be her second son, Samuel.

Dublin, c. 1790. Canvas, 30x25 inches. Shown at half-length, Mrs. White is seated, turned half-way to the right, with her hazel eyes directed at the spectator. She has a wealth of hair, powdered gray, and she is dressed in a white dress, with a pale yellow silk shawl over her shoulders and arms. A black velvet ribbon encircles her neck. On her lap she holds her small boy, who has long, blonde hair and whose gray eyes are directed at the spectator. He presses his head to his mother's cheek, is turned half-way to the left, and puts his left hand on his mother's shoulder. He is dressed in a white dress with large ruffled collar and a pink sash. The background shows trees, sketched in brown, to the left and above the figures, and a distant landscape of hills and sky in blue and yellowish-pink at the right.

This double-portrait has the same history as the companion picture of Luke White by Stuart. It is now owned by Henry Reinhardt & Son, New York City.

The present Lord Annaly owns a copy of this picture, and another copy was sold at the auction of Lord Massy's belongings in 1916 to a furniture dealer. Who painted these copies is unknown.

[*Illustrated*]

(904)

MRS. LUKE WHITE
Died 1799
AND HER SON

Dublin, c. 1790. Canvas, 30x25 inches. A partly unfinished replica of the preceding double-portrait. The heads are finished, but the hands are just sketched in, and Mrs. White's left hand does not show at all. The back of a chair upholstered in pink is indicated at the extreme left. The background is plain, in shades of gray-green, darker at the upper left. It is painted as an oval on a rectangular canvas, the spandrels having been left white.

This picture was bought from descendants in Ireland in 1920 and is now owned by Scott & Fowles, New York City.

[*Illustrated*]

·(905)·

BISHOP WILLIAM WHITE

1748-1836

BISHOP WHITE, a son of Colonel William and Elizabeth (Leigh) White of Philadelphia, was the first Episcopal Bishop of Pennsylvania. Upon his graduation from the University of Pennsylvania he received the first degree of Doctor of Divinity awarded by that University. He served as chaplain of the American Congress during the administrations of George Washington. He was born, and lived most of his life, in Philadelphia.

Philadelphia, c. 1795. Canvas, 36 x 31¾ inches. This half-length portrait shows Bishop White seated half-way to the right in a chair upholstered in red damask, with his gray eyes toward the spectator. Both hands rest on a crimson-covered table, although only the right one, which holds a leather-bound book, is seen. He wears a black hood over a white surplice with very full "bishop's" sleeves, and divinity bands. His hair is either gray or powdered. The plain background is dark green.

This portrait was owned at one time by his granddaughter, Mrs. James Montgomery of Philadelphia. In 1880 it was in the possession of Mrs. George H. White of Philadelphia, and in 1913 it was bequeathed by William White of Philadelphia to the Pennsylvania Academy of the Fine Arts.

ENGRAVED—
In stipple, oval, bust only, by David Edwin; 4.2 x 3.9 inches. (Stauffer, 911.)
In stipple, full size, by Cornelius Tibout; 19 x 15.14 inches, "from the original picture painted by G. Stuart, in the possession of Mr. Thomas H. White," Philadelphia, January 1, 1805. (Stauffer, 3199.)

[*Illustrated*]

CALEB WHITEFOORD

1734-1810

A SON of Colonel Charles W. Whitefoord of Edinburgh, Scotland. He graduated from Edinburgh University in 1748 and was in Lisbon in 1755 during the earthquake. Benjamin Franklin was his neighbor in Craven Street, London, and their intimacy led to Whitefoord being chosen as intermediary in 1782 between Franklin as minister of the United States at Versailles, and the British Government. In 1784 he was elected a F.R.S., he was also a F.S.A. and a member of the Arcadian Society of Rome. He married in 1800 a Miss Sidney, and they had four children.

London, 1782. Canvas. The engraving by Holl shows a bust portrait, turned three-quarters to the left, with his eyes directed at the spectator. He wears a powdered wig, with a double row of rolls over his ears, and tied with a wide queue ribbon. He is dressed in a high-collared black coat, a fur-edged gown, white neckcloth and ruffled shirt.

His portrait was inherited by his widow, who owned it at the time William Holl made the engraving, but since then it has passed out of the family and living descendants do not know its whereabouts.

EXHIBITED at Suffolk Street, London, in 1834, by W. Nicol.

ENGRAVED, in stipple, by William Holl, 4⅛ x 3¼ inches, as frontispiece to "Transactions of Society of Arts," London, 1812, Vol. 29.

A copy, made probably about 1850, was sold in 1901 by a dealer in Washington, District of Columbia, to Thomas Nelson Page. It is now owned by Mr. Page's stepdaughter, Mrs. Thomas P. Lindsay of Southborough, Massachusetts.

(907)

ELISHA WHITNEY

Born 1747

A SON of Elijah and Hannah Whitney of West Roxbury, Massachusetts., and descendant in the sixth generation from John Whitney, who was born in England in 1620 and settled in Watertown, Massachusetts. He married at Newton, Massachusetts, in 1769, Abigail Dana.

Boston, c. 1810. Panel (s), 27¾ x 23 inches. His portrait shows him seated, half-way left, wearing a black coat, buttoned, white neckcloth and ruffled shirt. His hair is thick, and of an iron-gray color, as are his sidewhiskers. His grayish-brown eyes are directed to the spectator. The background is plain and dark brown.

At his death the portrait came into the possession of his widow, who bequeathed it to her grandson, Benjamin Duick Whitney (1807–1892) of Cambridge, Massachusetts, from whom it passed to his daughters, the Misses Whitney of Cambridge, the present owners.

EXHIBITED at the Boston Athenæum in 1827.

Not listed in Mason.
Listed in Fielding, No. 141.

(908)

MRS. JOHN WICKHAM

1781-1853

ELIZABETH SELDEN MACLURG, daughter of Doctor James Maclurg, a prominent physician and surgeon of Virginia. She married John Wickham (1763-1839) of Richmond, Virginia, who is said to have been not only one of the leading lawyers of Virginia, but of

the United States. He was a native of Rhode Island but went to Richmond at the age of sixteen during the American Revolution. When Aaron Burr (q.v.) was tried for treason in Richmond, in 1807, John Wickham was the leading counsel for the defense and gained a national reputation for the brilliant manner in which he conducted his client's case. Mrs. Wickham was one of the celebrated beauties of her day and was known in society as "La belle Marquise"; her eldest daughter married Benjamin Watkins Leigh, one of the most gifted orators and brilliant men Virginia ever produced. The former Wickham residence in Richmond is now the Valentine Museum.

Philadelphia, 1800. Canvas, 33 x 26⅝ inches. Shown at half-length, seated, three-quarters to the left, in a mahogany armchair upholstered in pink damask, with her hands lightly clasped in her lap. Her blue eyes are directed to the spectator and her light brown hair is dressed high with curls on her forehead and temples. Her low-cut dress is of white satin, very short-waisted, with the round neck edged with lace, and fastened to the dress is a small oval brooch consisting of a blue stone surrounded with diamonds; the sleeves are slightly puffed. Over her right shoulder and left arm a lace scarf of a pinkish tint is carelessly draped. Plain background of neutral color.

This portrait was inherited by her youngest son, John Wickham (1825–1902), who gave it to his nephew, Judge Thomas Ashby Wickham, of Woodside, Henrico County, Virginia, the present owner.

Not listed in Mason.

NOTE: Profile sketches of Mr. and Mrs. John Wickham, done in crayon by St. Memin, are in the possession of Judge Thomas Ashby Wickham of Woodside, Virginia.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(909)

CHARLES WILKES

HE was cashier of the Bank of New York from June, 1794, until his election as president in May, 1825, and resigned on account of ill health in October, 1832.

New York, c. 1794. Canvas, oval, 30 x 25 inches. He is shown half-length and seated, three-quarters left, with his light brown eyes directed to the spectator. He wears a powdered wig, tied with a black queue ribbon; a white neckcloth with a bow under his chin, a high-collared, double-breasted, greenish-blue coat with brass buttons; and a yellow waistcoat. The background is brown and plain. His hands do not show, nor does the chair in which he is apparently seated. The picture has been cut down from a rectangular to an oval canvas.

The portrait was bequeathed in 1922 by his granddaughter, Miss Grace Wilkes of New York City, to the Metropolitan Museum of Art, New York City.

Not listed in Mason.

[*Illustrated*]

(910)

CUMBERLAND DUNGAN WILLIAMS

Born about 1781

A BALTIMORE banker who came from Roxbury, near Boston, Massachusetts. His wife's portrait was also painted by Stuart.

Boston, 1812. Panel, 28¼ x 22 inches. Bust, three-quarters to the left, with his brown eyes directed slightly to the right of the spectator. His dark brown hair, brushed forward, as well as his sidewhiskers, is curly. He wears a black coat, a white neckcloth, tie and a ruffled shirt. The plain background is of dark gray tones.

Mrs. Cumberland D. Williams left this portrait, together with her own by Stuart, to her granddaughter, Mrs. Elizabeth Pinkney McCoy of Annapolis,

Maryland, who later moved to Washington, District of Columbia, and who sold the two portraits to M. Knoedler & Co., New York. In 1919 they were purchased by William G. Warden, Esq., of Philadelphia, Pennsylvania.

EXHIBITED—
At the Metropolitan Museum of Art, New York, at "Early American Portrait Painters," 1879.
At the Metropolitan Museum of Art, New York, at a "Loan Collection of Paintings by Early American Artists," November, 1895, to May, 1896 (No. 208a).
At Opening Exhibition, Brooklyn Museum, Brooklyn, New York, 1897.
At South Carolina Interstate and West Indian Exposition, Charleston, South Carolina, 1901–02 (415).

REPRODUCED, in half-tone, in *Town and Country*, July 20, 1919.

[*Illustrated*]

(911)

MRS. CUMBERLAND D. WILLIAMS

Born about 1793

ONE of the ten children of William Pinckney (1764-1822) and his wife Maria Rodgers, a sister of Commodore Rodgers of the United States Navy. Her father was, successively, commissioner of the United States to Great Britain, attorney-general of Maryland, state senator, attorney-general of the United States of America, representative to Congress from Baltimore, minister plenipotentiary to Russia, special envoy to Naples, and United States senator. She married Cumberland Dungan Williams (q.v.), a Baltimore banker.

Boston, c. 1816. Panel, 28¼ x 23 inches. Half-length, turned slightly to the right, with her brown eyes directed slightly to the left of the spectator. Her auburn hair is parted on her forehead and is dressed in tight curls brought forward on to her temples and in front of her ears. Her low-necked, puffed-sleeved Empire dress is of thin white material. On her left shoulder is draped a red shawl or cape which entirely conceals her left arm and also covers her right forearm. The plain background is of dark gray tones.

MRS. CUMBERLAND D. WILLIAMS

Chester Harding, writing from London, 26 December, 1824, to his wife in Massachusetts, says: "Mr. Williams has a portrait by my old master Stuart; it is his last picture and by no means his worst. . . . This picture . . . is a masterly production, and will stand the test of a comparison with Sir Thomas or any other living artist. I intend to have it exhibited this year, if possible, at Somerset House." ("A sketch of Chester Harding, Artist," drawn by his own hand, edited by his daughter, Margaret E. White, Boston, 1890.)

Writing to Stuart from London in January, 1825, Chester Harding speaks of "the portrait of Mrs. Williams which you have lately painted," and which Harding has only recently seen in London.

This portrait is owned by William G. Warden, Esq., of Philadelphia, Pennsylvania. Its history is the same as that of Stuart's portrait of Mr. Cumberland D. Williams.

EXHIBITED—
At the Metropolitan Museum of Art, New York, at "Early American Portrait Painters," 1879.
At the Metropolitan Museum of Art, New York, at a "Loan Collection of Paintings by Early American Artists," November, 1895, to May, 1896 (No. 208m).
At Opening Exhibition, Brooklyn Museum, Brooklyn, New York, 1897.
At South Carolina Interstate and West Indian Exposition, Charleston, South Carolina, 1901–02 (409).

REPRODUCED, in half-tone, in *Town and Country*, New York, July 20, 1919.

[*Illustrated*]

(912)

MRS. GEORGE WILLIAMS

1735/6-1824

LYDIA, daughter of Timothy and Mary (Wingate) Pickering, and sister of Colonel Timothy Pickering (q.v.). She married George Williams of Baltimore.

Boston, 1819. Canvas, 36⅛ x 28¼ inches. Stuart painted her portrait when she was in her eighty-eighth year and represents her seated half-way to the left, in

an armchair upholstered in red brocade. Her dark brown eyes are directed toward the spectator. Her dress is of black silk with tight-fitting sleeves finished with black lace coming over her hands as a mitten. Over this is a large white muslin *fichu* edged with narrow white lace which crosses in front and finishes in two points just below her waist. She wears a large white muslin and lace cap with ruffles which frames her face completely and is tied under her chin with a small bow. Her right hand rests upon her lap and her left forearm is nearly concealed by the arm of the chair, on the edge of which rests the left hand. In the background at the left of the picture is a column draped with a red curtain of figured damask.

This portrait of Mrs. George Williams was inherited by her son, Stephen Williams of Northborough, Massachusetts, and at his death by his son, George H. Williams. The latter bequeathed it to his daughter, Ellen Williams, who left it at her death in 1917 to Mrs. Edward R. Fairbanks. It was presented by Mrs. Fairbanks, in November, 1917, to the Museum of Fine Arts, Boston, in memory of Miss Ellen Williams.

One of the three portraits of Mrs. George Williams was exhibited at the exhibition of Stuart's portraits, Boston, 1828, under No. 152.

Reproduced, in half-tone, in *Bulletin of the Museum of Fine Arts,* Boston, December, 1917, page 76.

Not listed in Mason.

Listed in Fielding, No. 143.

A copy by Jane Stuart is in the possession of Mrs. Alice Orne Whitney, a great-granddaughter of Mrs. Williams, of Cambridge, Massachusetts.

(913)

MRS. GEORGE WILLIAMS

1735/6-1824

Boston, 1819. Canvas, 36 x 28 inches. This picture represents Mrs. Williams in the same position as the previous portrait. In this one, however, the position of her hands is slightly different, and her plain gold wedding ring is seen on the third finger of her left hand. The dress is dark gray and there are slight differences in the arrangement of the *fichu.* In the background is seen the same dark red curtain, but a strip of light brown panelling has been substituted at the left for the column.

This portrait was inherited by her daughter Mary (1767–1864), wife of William Pratt, from whom it passed to her daughter, Mary Pratt of Boston, who bequeathed it to her niece, Sarah Pratt Lyman, wife of Philip Howes Sears of Boston. The portrait has been owned, since her death, by her daughters, the Misses Sears of Boston.

REPRODUCED, in heliotype, reversed, in "The Pickering Genealogy," 1897, Vol. I, facing page 118.

[*Illustrated*]

(914)

MRS. GEORGE WILLIAMS
1735/6-1824

Boston, 1819. Canvas, 36 x 27 inches. A third portrait of Mrs. Williams. This one, however, is unfinished, the face alone being completed. The lace cap is outlined, but aside from one small spot in the center, is unpainted. The outline of her body stands out against the crimson curtain at the back and is framed by the arms of the chair. Her arms and hands are sketched in.

It was inherited by Charles Lyman, a grandson of Mrs. Williams, and he left it to his daughter, Florence Lyman, who bequeathed it to her niece, the present owner, Mrs. Cyril Bathurst Judge of Newport, Rhode Island.

(915)

GEORGE WILLIAMS
1778-1852

GEORGE was the son of Joseph (q.v.) and Martha (Howell) Williams. He married Elizabeth Hawkins (q.v.).

Washington, c. 1805. Panel, 26¼ x 21½ inches. Bust portrait, turned halfway to the right, with his brown eyes directed to the spectator. His reddish-

brown hair, brushed forward, is tied with a black queue bow and he wears bushy sidewhiskers. He is dressed in a coat of very dark blue, white neckcloth, bow tie and a finely pleated ruffled shirt. Plain background of shaded green.

His portrait passed from him to his son, George Hawkins Williams (1818–1889) of Baltimore and Harford County, Maryland, and from him to his son, William Smith Gittings Williams, at whose death in 1918, it passed to his daughter, Miss Julia Bell Williams of Timonium, Maryland, a great-granddaughter of the subject.

Not listed in Mason.
Listed in Fielding, No. 142.

C. S. Bradford, photo., copyright.

[*Illustrated*]

(916)

MRS. GEORGE WILLIAMS

ELIZABETH HAWKINS, wife of George Williams (q.v.).

Washington, c. 1805. Panel, 26½ x 21½ inches. Shown not quite to the waist, turned three-quarters to the left. Her light brown hair is simply dressed at the back of her head with curls on forehead and temples. She wears a white dress, the square cut and short sleeves edged with narrow lace, and a sepia-mauve shawl is draped over her right shoulder. The plain background is of tones of green.

This portrait is owned by Miss Julia Bell Williams of Timonium, Maryland, its history being the same as that of the Stuart portrait of Mr. George Williams.

Not listed in Mason.

C. S. Bradford, photo., copyright.

[*Illustrated*]

(917)

HENRY HOWELL WILLIAMS

1736-1802

A SON of Joseph Williams. In 1762 he married Elizabeth Bell of Noddle's Island, in 1764 he leased this island (now East Boston), and lived there until about 1800, when he removed to Chelsea, Massachusetts, where he died.

The lithograph by Bufford shows him at half-length, seated in a chair, and turned three-quarters to the right. His right hand rests on a paper in his lap, while the left does not show. His rather short hair is either white or powdered and brushed back from a high forehead. He wears a coat with deep turned-over collar and cuffs, with very large buttons; a high waistcoat, frilled stock and shirt ruffles at the wrist.

This portrait was owned in 1858 by his grandson, John Avery of Lowell, Massachusetts, and later by John A. Avery of Somerville, Massachusetts.

LITHOGRAPHED by J. H. Bufford for Sumner's "History of East Boston," 1858, facing page 323.
Not listed in Mason.

(918)

JOHN WILLIAMS

A SON of John and Mary Sumner Williams (q.v.) of Roxbury. He was painted, according to Mason, as a middle-aged man.

Owned, in 1880, by Miss Anne Williams of Boston, Massachusetts.

·(919)·

COLONEL JOSEPH WILLIAMS

1708-1798

JOSEPH WILLIAMS was a son of Joseph and Abigail (Davis) Williams of Roxbury, Massachusetts. He was a Colonel of a regiment in the Mohawk War and later in the Canadian campaign. As the Representative from Roxbury he urged the repeal of the Stamp Act in 1765 and in 1770 was chairman of the committee which waited upon Governor Hutchinson and demanded withdrawal of British troops from Boston. In 1732 he married Martha (1713-1766), daughter of Henry and Martha (Denning) Howell.

New York, 1793. Panel, 26¾ x 21¼ inches. Bust portrait, half-way to the left, with his brown eyes turned to the spectator. Almost bald on the top, his white hair is tied with a bow of narrow black ribbon. His coat is very dark blue, with brass buttons, and he wears a white wing collar and white neckcloth. The background is dark gray, showing a pilaster of lighter gray to the right.

His portrait was inherited by his son Joseph (1738–1822) of Roxbury, and at his death by his own son George (1778–1852), who settled in Baltimore. It then passed to his son, George Hawkins Williams (1818–1889) of Baltimore and Harford County, Maryland, and from him to his son, William Smith Gittings Williams of Harford County. At his death, in 1918, the portrait became the property of his daughter, Mrs. Wallace Lanahan of Timonium, Maryland.

EXHIBITED—
At Loan Exhibition under the auspices of the Municipal Art Society of Baltimore, 1902.
At Loan Exhibition inaugurated by "The Friends of Art," at Peabody Galleries, Baltimore, 1922.

REPRODUCED, in half-tone, in "Ancestral Records and Portraits," 1910, Vol. II, facing page 662.
C. S. Bradford, photo, copyright.

[*Illustrated*]

(920)

MRS. MARY SUMNER WILLIAMS

MARY, daughter of Samuel, Jr., and Susanna Sumner. She married John Williams (1744-1809) of Roxbury, Massachusetts, and their daughter Sarah married William Patten (1772-1861) of Roxbury. Mrs. Williams' granddaughter, Sally Patten, was also painted by Stuart.

Boston, c. 1806. Panel, 26⅞ x 21⅜ inches. She is shown in her portrait turned half-way to the left, with her brown eyes directed towards the spectator. She wears a white lace cap with a black band and frilled edges, and her gown is black with a white *ruching* at the neck.

In 1879 this portrait was owned by Mrs. George Hollingsworth (Polly Robbins Eastman) (d. 1915) of Mattapan, Massachusetts, a great-granddaughter of Mrs. Williams, who bequeathed it to her daughter, Rose Hollingsworth, for life, and to the Museum of Fine Arts, Boston. Miss Hollingsworth died very shortly after her mother, and the picture passed into the possession of the museum.

EXHIBITED—
At Copley Hall, Boston, at "Loan Collection of Portraits of Women," March 11–31, 1895.
At Museum of Fine Arts, Boston, 1912.

REPRODUCED in *American Art Annual*, 1916, Vol. XIII, facing page 132.
In half-tone, in *Bulletin of the Museum of Fine Arts*, Boston, June, 1916, page 24.
A copy of this portrait, made by Mrs. M. D. Page, is owned by Mrs. Andrew C. Wheelwright of Boston.

[*Illustrated*]

(921)

SAMUEL WILLIAMS

ACCORDING to Mason, Stuart painted this portrait after Mr. Williams' death. In 1879 it was in the possession of his great niece, Miss Lizzie Burnap of Baltimore, Maryland.

The late Charles Henry Hart did not accept the Stuart attribution and thought it was by John Vanderlyn. To judge from a photograph, the portrait looks like a Stuart to me. It resembles greatly the portrait of George Williams (q.v.), and the two may have been brothers.

[*Illustrated*]

·(922)·

SAMUEL KING WILLIAMS

1785-1874

A SON of George and Bathsheba Williams, he graduated from Brown University in 1804. He was a lawyer of Boston, and married in 1817 Elizabeth Winslow Whitman (q.v.) of Pembroke, Massachusetts. He lived during his early married life on Fort Hill, Boston, and afterwards built a house on Boylston Street, where he lived the remainder of his life.

Boston, 1824. Canvas, 27 x 22 inches. Seated, slightly to the right, in an armchair of light colored wood upholstered in red. He wears a black, high-collared, buttoned coat, white collar, white neckcloth tied in a bow, and ruffled shirt. His right arm rests upon the arm of the chair, and in his unfinished hand he holds a sheet of paper, only vaguely suggested. His reddish-brown hair, parted at the side, is brushed carelessly forward on his temples, while rather meagre sidewhiskers grow on his full, high-colored cheeks. His hazel eyes look out through silver-bowed spectacles directly at the spectator. The background is plain and of a brownish-greenish-gray tone.

Mr. Williams left his portrait to his wife who bequeathed it, together with her own portrait by Stuart, to her daughter, Sarah C. Williams (1822–1910). Miss Williams left the two portraits to her nieces, Miss Elizabeth Winslow Storer and Miss Helen L. Storer of Cambridge, Massachusetts.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 144.
At Loan Exhibition of Stuart's works, held at the Museum of Fine Arts, Boston, in 1880.
At the Museum of Fine Arts, Boston, 1917, 1921–1922.

[*Illustrated*]

·(923)·

MRS. SAMUEL KING WILLIAMS

1795-1886

ELIZABETH WINSLOW WHITMAN, daughter of Judge Kilborn Whitman of Pembroke, Massachusetts and his wife, Elizabeth Winslow. She married in 1817, Samuel King Williams (q.v.) of Boston. She was probably the last survivor of Stuart's sitters.

Boston, 1823. Canvas, 27 x 22⅜ inches. Shown half-way to left, seated in armchair of light wood upholstered in a cold blue, her head tilted at an angle towards her right shoulder. Her hazel eyes look slightly to the spectator's right. Her face is thin with delicate coloring, and a faint smile hovers about the mouth. Her curly hair is of a light brown color, parted on the forehead, done high on top of her head, and with a mass of tiny curls on her temples and in front of her ears. A simple, high-waisted white dress, finished about the neck with a white ruff of starched dotted muslin, the arms concealed by a bright scarlet India shawl, an embroidered end of which hangs over the chair arm, constitutes the costume. The background is plain and of a light brownish-gray. Her ear is merely suggested.

For this portrait, and for that of Mr. Williams, Stuart received $100.00 apiece.

The portrait is owned by Miss Elizabeth Winslow Storer and Miss Helen L. Storer of Cambridge, Massachusetts. Its history is the same as that of the portrait of Mr. Samuel King Williams.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 145.
At Loan Exhibition of Stuart's Works, held at the Museum of Fine Arts, Boston, 1880.
At the Museum of Fine Arts, Boston, 1887, 1915, 1921–1922.

[*Illustrated*]

·(924)·

MISS SUSAN MAE WILLIAMS

Born about 1804

PAINTED at the age of about a year. She was the only daughter of Benjamin Williams of Baltimore, originally of Roxbury, Massachusetts. In 1829 she married Jerome Napoleon Bonaparte (1805–1870), son of Jerome (q.v.), youngest brother of Napoleon Bonaparte, by his first wife, Elizabeth Patterson of Baltimore (q.v.).

Washington, 1805/6. Panel, 25½ x 21½ inches. Seated in a high-backed armchair upholstered in light blue. Her little dress is white with pink bows at the shoulders and she wears one red slipper and is playing with the other. Her hair and eyes are brown. The background is a plain gray wall.

In 1880 this portrait was owned by George Hawkins Williams (1818–1889) of Baltimore, who left it to his son William Smith Gittings Williams, at whose death in 1918 it passed to his daughter, Miss Sarah Bell Williams of Annapolis, Maryland. It was temporarily deposited at the Maryland Institute, Baltimore.

EXHIBITED at Loan Exhibition held under the auspices of the Municipal Art Society of Baltimore.

C. S. Bradford, photo, copyright.

[*Illustrated*]

·(925)·

WILLIAM WILLIAMSON

SAID to have been from South Carolina and an officer in the Colonial Assembly.

Canvas, 29¼ x 24¼ inches. Shown a little less than half-length, nearly full front, with his dark blue eyes directed to the spectator. He wears a powdered wig; dark blue high-collared coat, opened, with brass buttons; white linen double-

breasted waistcoat; white neckcloth, tie with flowing ends, and frilled shirt front. His complexion is fresh and ruddy. The background is plain, and of a dark warm tone. His hands are not shown.

The late Charles Henry Hart (1847–1918) of Philadelphia and New York, obtained this portrait from Mr. Lindsay, a dealer in Philadelphia, but could get no pedigree of it. He sold it in 1910 to Mrs. Gustav Radeke of Providence, Rhode Island.

EXHIBITED—
At the Rhode Island School of Design, at Providence, in 1910, and again in 1914.
At the Panama-Pacific International Exposition, San Francisco, 1915.
Not listed in Mason.
Listed in Fielding.

[*Illustrated*]

(926)

THOMAS WILLING
1731-1821

FROM 1754 to 1807 Thomas Willing of Philadelphia successively held the offices of Mayor of Philadelphia, Representative in the General Assembly, President of the Provincial Congress, President of the first chartered Bank in America and President of the first Bank of the United States. He was also in partnership with Robert Morris for thirty-nine years. He married, in 1763, Ann McCall (1745-1781), daughter of Samuel and Ann (Searle) McCall, by whom he had a large family. Stuart painted the portraits of their five daughters: Anne, wife of William Bingham; Elizabeth, wife of William Jackson; Mary, wife of Henry Clymer; Dorothy, wife of Thomas Willing Francis; and Abigail, wife of Richard Peters.

Philadelphia, c. 1795. Canvas, 29⅜ x 24⅛ inches. He is shown bust, half-way to the left, with his blue eyes directed to the spectator. He wears a powdered

wig with rolls over the ears and tied with a black queue bow, a white neckcloth, black high-collared coat which is unbuttoned, and black buttoned waistcoat. His nose is long and aquiline, his complexion ruddy, and his lips are thin. The background is plain and dark.

His portrait was owned in 1880 by Honorable Thomas Francis Bayard of Wilmington, Delaware, and at his death became the property of his daughter, Mrs. Samuel D. Warren of Boston, at whose death, in May, 1924, it came into the possession of her daughter, the present owner, Mrs. J. Gardner Bradley of Boston.

[*Illustrated*]

(927)

THOMAS WILLING

1731-1821

This evidently is a replica of the preceding portrait, as it belonged in 1879, according to Mason, to his great-grandson, George Willing of Germantown, and was at that time deposited in Independence Hall, Philadelphia. The late Charles Henry Hart had it etched by H. B. Hall of New York in 1877, and this etching corresponds in all details to the portrait already described.

(928)

MR. WILLING

Mason lists the name only and says that the portrait was owned in 1879 by Edward Willing, Esq., of Philadelphia.

·(929)·

COMMODORE JOSEPH WILSON

1788-1875

JOSEPH WILSON, fourth, was born in Marblehead, Massachusetts, the son of Joseph Wilson, third, who fought at the Battle of Bunker Hill, Lexington and Concord at the age of sixteen. Joseph Wilson, fourth, joined the United States Navy as Paymaster. Between 1813 and 1861 he served, successively, on the 'Rattlesnake,' 'Argus,' 'Savannah,' 'Macedonian,' 'Shark,' 'Guerriere,' 'North Carolina,' 'Preble,' and 'Lexington.' In 1861 he offered his services and was detailed to the 'Powhattan' and served through the Civil War. During the closing years of his life he was on the retired list, ranking as Commodore. He died at Swampscott, Massachusetts.

Boston, c. 1815. Panel, 26⅝ x 22 inches. Bust portrait, turned half-way to the left. His dark blue eyes are directed to the spectator. He wears a dark blue naval uniform, with gold braid and buttons, a white standing collar, a black stock and a white ruffled shirt. His complexion is ruddy and his hair brown. The plain background is dark brown.

The portrait is now owned by Mrs. Edward G. Gardiner of Boston, a granddaughter of Commodore Joseph Wilson.

Not listed in Mason.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

(930)

GENERAL JOSHUA WINGATE

Died 1843

JOSHUA WINGATE was the son of John Wingate of Hallowell, Maine, and graduated from Harvard College in 1795. He married Julia, daughter of General Henry Dearborn (q.v.) and a sister of Major-General Henry A. S. Dearborn (q.v.).

In 1915 the portrait was owned by Miss Mary Gray Roy, Portland, Maine.

Not listed in Mason.

(931)

MRS. JOSHUA WINGATE

Died 1867

JULIA DEARBORN, the daughter of General Henry (q.v.) and Dorcas (Osgood) Dearborn, of Roxbury, Massachusetts.

This portrait was owned in 1915 by Miss Mary Gray Roy of Portland, Maine.

Not listed in Mason.

(932)

ELIZABETH TEMPLE WINTHROP

1787-1860

SHE was the daughter of Thomas Lindall and Eliza Bowdoin (Temple) Winthrop (q.v.). Her husband, Benjamin Tappan (1788-1863), to whom she was married in 1814, was a Presbyterian minister of Augusta, Maine, and her entire married life was spent there.

ELIZABETH TEMPLE WINTHROP

Boston, 1806. Canvas (s), 28⅝ x 23⅝ inches. She is shown bust, three-quarters left, with her dark blue eyes directed to the spectator's left, her face in full profile. Her warm golden-brown hair is worn high on top of her head with a narrow ribbon caught in the knot, and in loose curls about her forehead; her complexion is fresh and rosy. She wears a simple low-cut, high-waisted white dress with short sleeves, caught at the waist by a narrow grayish-blue ribbon, and a shawl of the same gray-blue color, with gold fringe, covers her right shoulder and conceals her left arm. A golden-brown curtain is draped in the background, disclosing plain blue sky at the left. Her left hand does not show; her right elbow leans on a table covered by part of her shawl, supporting her right hand which lightly touches her cheek.

At Mrs. Tappan's death, her picture descended to her daughter, Mrs. Edwin Bonaparte Webb (Elizabeth Temple Tappan, 1817–1890) of Augusta, and after 1860 of Boston, at whose death it passed to her daughter, Mrs. Franklin Benton Ingraham of Wellesley, Massachusetts.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 71, as "Mrs. Tappan."
At the Museum of Fine Arts, Boston, from June, 1909, to November, 1910.
At the Rhode Island School of Design, Providence, 1914.

NOTE: Mason errs in listing this portrait under Miss Winthrop's married name. (*Vide* note under account of the portrait of Benjamin Tappan.)

[*Illustrated*]

(933)

GRENVILLE TEMPLE WINTHROP
Died 1852

A SON of Thomas Lindall and Eliza Bowdoin (Temple) Winthrop (q.v.).

Unfinished sketch, made about 1824, which Mr. Winthrop bought after Stuart's death. It disappeared a few years later and has never been found. (Mason, page 267.)

·(934)·

JOSEPH WINTHROP

1757-1828

A SON of John Still Winthrop (1720-1776) of Boston and New London, Connecticut, and his wife Jane Borland. He married in 1788 Mary Fraser of Charleston, South Carolina, and his life was passed there. He was a brother of William Winthrop (q.v.).

While in Charleston in April, 1923, I made a careful search for this portrait among the heirs of Joseph A. Winthrop, but was unable to get any information about such a painting, and Mason may have been in error in thinking that Stuart painted it.

·(935)·

SARAH BOWDOIN WINTHROP

1788-1864

A DAUGHTER of Thomas Lindall and Eliza Bowdoin (Temple) Winthrop (q.v.) of Boston. She married, in 1809, George Sullivan (1783-1866) of Boston, son of Governor James Sullivan (q.v.).

This portrait is mentioned in a letter from Honorable Robert C. Winthrop to Miss Jane Stuart, under date August 29, 1876, and reprinted in Mason, pages 265–267.

·(936)·

MRS. THOMAS LINDALL WINTHROP

1769-1825

ELIZA BOWDOIN TEMPLE, a daughter of Sir John (q.v.) and Elizabeth (Bowdoin) Temple (q.v.) of Boston, married in 1785 Thomas Lindall Winthrop (1760-1841) of Boston, afterwards lieutenant-governor of Massachusetts. Perhaps no woman of her time better represented New England aristocracy than this granddaughter of a governor and daughter of an English baronet. She was brought up by her grandfather Bowdoin in his house on the corner of Beacon and Bowdoin Streets, where, amid scenes of great social brilliancy, she was thrown into constant acquaintanceship with the French noblemen and officers of the army and navy of Louis XVI, who frequently were her grandfather's guests. Her marriage at the age of sixteen to Mr. Winthrop connected her with another distinguished New England family. During the latter part of her life she lived in a house still standing on the corner of Beacon and Walnut Streets, Boston.

Boston, 1806. Canvas, 28½ x 23½ inches. She is seated three-quarters right, wearing a low-cut white dress, the high waist of which is confined by a narrow blue ribbon. Over her head and enveloping her shoulders and arms, is a lace mantilla of pearly gray, and her left hand (the only one shown) hangs over the arm of the chair or seat, lightly grasping the mantilla. Her dark reddish-brown hair, in which shows a bit of blue ribbon, is worn in long ringlets on her forehead. Her blue eyes gaze at the spectator, and her complexion is fresh. The background is plain and of a dark grayish-brown tone.

Her portrait was inherited by her son, the Honorable Robert Charles Winthrop (1809–1894) of Boston, and at his death by his son, Robert Charles Winthrop

(d. 1905). It was then owned by his widow (d. 1924), and at her death was inherited by her daughter, Miss Clara B. Winthrop of Manchester, Massachusetts.

EXHIBITED—
At the exhibition of Stuart's portraits, Boston, 1828, No. 72.
At the Museum of Fine Arts, Boston, 1880.
ENGRAVED, on steel, by J. Rogers, for Griswold's "Republican Court," edition 1867, page 10.

NOTE: This portrait is wrongly listed by Mason under the title of "Miss Eliza Bowdoin Temple."
A copy, oval-shaped, made by Joseph Ames (1816–1872), is owned by Mrs. Joseph Grafton Minot of Boston.

(937)

WILLIAM WINTHROP

1756-1827

WILLIAM WINTHROP, who died unmarried, was a son of John Still Winthrop (1720-1776) and his wife Jane Borland. His younger brother was Joseph Winthrop (q.v.).

Boston, c. 1825. Canvas, 36x28 inches. Half-length, seated, three-quarters to the left, in a mahogany armchair upholstered in purplish-red. His hair, thin on top, is white, and his grayish-blue eyes are directed toward the spectator. He wears a high-collared dark blue coat and waistcoat with brass buttons showing on the breast and sleeves; a standing collar; white neckcloth and flowing muslin tie held together by a round-headed gold pin. Both hands are resting on a table which is covered with a green cloth and on which is an inkstand with a quill pen and some large sheets of paper. A corner of one of these sheets is held between the thumb and forefinger of his right hand and the left holds a partially folded letter with a broken red seal. At the left hangs a curtain of the same color as the upholstery of the chair, against a plain grayish-brown background.

This portrait, owned in 1880 by Mrs. G. F. Chester, was acquired by Mrs. Robert Winthrop of New York City, and at her death in 1924 passed to her son, Grenville Lindall Winthrop, Esq., of New York City and Lenox, Massachusetts.

[*Illustrated*]

(938)

OLIVER WOLCOTT, JUNIOR

1760-1833

A SON of Governor Oliver and Lorraine (Collins) Wolcott of Litchfield, Connecticut. He was graduated from Yale College in 1778 and in 1785 he married Elizabeth Stoughton. He was Secretary of the Treasury from 1795 to 1800, Governor of Connecticut from 1817 to 1827, and a merchant in New York at the beginning of the century until the close of the War of 1812, when he returned to Litchfield.

Canvas, 27x23 inches. Bust portrait, showing him turned three-quarters to the left, with his light blue eyes directed slightly to the spectator's left. He wears a dark blue coat with brass buttons, a white neckcloth tied in a bow tie, and a finely pleated ruffled shirt. The plain background is dark brown.

In 1881 this portrait was in the State House at Hartford, Connecticut. It now hangs in the dining hall at Yale University, New Haven, Connecticut.

(939)

WILLIAM WOOLLETT

1735-1785

WILLIAM WOOLLETT, the eminent English engraver, was the son of Philip Woollett, a flax weaver at Maidstone. By an intelligent union of the point and the burin, he carried landscape engraving to a perfection unknown before his time. His talent was not, however, confined to landscapes; he engraved portraits and historical subjects with equal success. In 1775 he was appointed engraver to the King. It is said that he was in the habit of firing a cannon from the roof of his house in London when he had finished an important plate. His best

known engravings are after paintings by Richard Wilson, Van Dyck, George Stubbs, Solomon Ruysdael, Claude Lorraine, and Benjamin West.

London, c.1784–85. Canvas, 35½ x 27½ inches. Half-length, seated in an upholstered chair studded with small brass nails, three-quarters to the left, at a table with a sloping top covered with a green cloth on which is an engraving plate. He wears a red turban and a loose-fitting gown of lighter red. His brown eyes are turned toward the spectator. His right hand is grasping the edge of the table, his left, holding an engraving tool, rests on the engraver's plate. In the background at the left is Benjamin West's painting of "Death of Wolfe," which William Woollett is about to engrave.

This portrait was painted for John Boydell, the London publisher. It was presented to the National Gallery, London, in 1849 by Henry Farrar, and in November, 1883, deposited in the National Portrait Gallery, London, by the Trustees and Director of the National Gallery. Later it was returned to the National Gallery.

EXHIBITED at Suffolk Street, London, by Moon, Boys & Graves, in 1832.

ENGRAVED, in stipple, by Caroline Watson, "Gabriel Stuart Pinxit." "Publish'd. Septr 1st 1785 by John Boydell, Engraver, in Cheapside, London." 6 x 4¾ inches.

REPRODUCED in "The International Interpreter," June 16, 1923, page 344.

At the J. Newington Hughes sale at Christies, 14 Apr., 1848, lot 104, this picture is described as follows: "American Stuart, Portrait of W. Wollett, the engraver from Alderman Boydell's Collection." It brought £73.10/–, a high price in those days.

[*Illustrated*]

(940)

LAWRENCE REID YATES

Died 1796

BORN in England. He and his brother Richard (q.v.) were merchants on Duke Street, New York City, from 1792 to 1796. In 1786 he joined the St. George's Society. In 1795 he married Matilda

Caroline Cruger (q.v.). He died in New York and is buried in Trinity churchyard.

New York, 1794. Canvas, 30x25 inches. He is seated in a mahogany Windsor chair, his figure almost in profile to the left and leaning slightly forward. His oval face, turned to the spectator, has a pleasant, dreamy expression and resembles that of the first Earl of Chatham. His eyes are brown, his color is high, and his wig is powdered. He wears a grayish-green coat with a very wide grayish collar, with lapels of the same color as the coat; a white waistcoat only slightly showing, and a white neckcloth with a very full white ruffled tie. The plain background is of a warm greenish-gray.

His portrait was inherited by succeeding generations of descendants and some years ago was bought by Doctor Isaac M. Cline of New Orleans, from whom it was purchased by Thomas B. Clarke, Esq., of New York City, the present owner.

EXHIBITED at the Union League Club, New York City, February, 1922 (18).

[*Illustrated*]

(941)

LAWRENCE REID YATES

Died 1796

New York, 1794. Canvas, 30x24¼ inches. A replica of the preceding portrait. It passed to his widow, and at her death in 1812 was inherited by his daughter, Matilda Caroline Yates (d. 1866), who married James Taylor of Albany, New York, a widower with children. Mrs. Taylor had no children and bequeathed the portrait to her step-daughter, Maria Taylor (d. 1912), wife of Justice Ward Hunt (1810–1886) of Utica, New York, for Mrs. Hunt's life, with remainder to Mrs. Hunt's sister, Sarah Ann Taylor, wife of Reverend Mannsell Van Rensselaer (1819–1900) of Albany. At Mrs. Hunt's death in 1912, the portrait passed to Mrs. Van Rensselaer's son, James Taylor Van Rensselaer of California, who sold it in 1916 to Charles Henry Hart (1847–1918) of New York City. The picture remained in New York State from the time it was painted and never was taken to California, and from 1899 until 1916 was kept in New York in storage.

It was sold by the estate of Charles Henry Hart in 1918 to Thomas B. Clarke, Esq., of New York, and at the Clarke sale of early American portraits in New York, January 7, 1919, it was purchased by Duveen Brothers, who sold it to the present owner, Henry E. Huntington, Esq., of New York.

REPRODUCED, in half-tone, in the catalogue of the Thomas B. Clark sale, New York, January 7, 1919, No. 38.

(942)

RICHARD YATES

1732-1808

THE senior member of the firm of Yates & Pollock, New York City. A brother of Lawrence Reid Yates. In 1757 he married Catherine Brass (q.v.) of New York.

New York, 1793. Canvas, 30x25 inches. Half-length, seated, three-quarters to the right, in a Windsor chair by a table covered with a green cloth, holding some letters in his right hand, which rests on the table. There are other papers on the table as well as an inkwell. His brown eyes are directed towards the spectator; his gray hair is tied with a black ribbon. His complexion is ruddy. He wears a dark blue coat with brass buttons, a white waistcoat and *jabot*. A grayish-brown background.

The portrait was owned in 1917 by Doctor Isaac M. Cline of New Orleans, who purchased it from a descendant. It is now owned by Thomas B. Clarke, Esq., of New York City.

EXHIBITED at Union League Club, New York, February, 1922.
Not listed in Mason.

[*Illustrated*]

·(943)·

MRS. RICHARD YATES

Born 1735

CATHERINE BRASS of New York City. She married in 1757 Richard Yates (q.v.), senior member of the firm of Yates & Pollock, New York merchants. Later her daughter Catherine (q.v.) married Mr. George Pollock (q.v.), the junior member of the firm.

New York, c. 1793. Canvas, 30 x 25 inches. This portrait, a half-length, shows Mrs. Yates seated in a chair upholstered in brownish-red, studded with brass nails. Her body is in profile, to the left, and her head turned three-quarters toward the front with her brown eyes directed to the spectator. She wears a large mob cap of white, with a white ribbon tied in a bow at the front, and with wide white ruffles which completely cover her hair. Her face and figure are thin, her complexion ruddy, and her expression rather severe. She wears a long-sleeved dress of a greenish-gray satin, with a wide kerchief of the same color, and is shown in the act of sewing on a piece of white material which she holds with her left hand in her lap. Her right hand, holding a needle, is upraised, having just drawn the thread through the cloth. The plain background is of warm greenish-brown tones.

The history of this portrait, which is now owned by Thomas B. Clarke, Esq., of New York, is the same as the history of Richard Yates' portrait by Stuart.

EXHIBITED at Union League Club, New York City, February 9–13, 1922 (2).

REPRODUCED in *Art in America*, April, 1922, page 141.

Not listed in Mason.

[*Illustrated*]

·(944)·

MRS. RICHARD YATES

Born 1735

New York, 1794. Canvas (s), 29⅝ x 24 5/16 inches. This picture is a replica of the preceding portrait.

The portrait was purchased on April 7, 1896, by the Museum of Fine Arts, Boston, from Mrs. E. P. Lull of Washington.

EXHIBITED at the Museum of Fine Arts, Boston, from 1884 to 1896.
Not listed in Mason.

·(945)·

JOHN YOUNG

1755-1825

A MEZZOTINT engraver and designer who is best known from his outlines of famous English picture galleries, such as the Grosvenor, Leicester and Stafford collections. He was the Keeper of the British Institution and did much to promote the Artists' Benevolent Fund, of which he afterwards became honorary secretary. As he engraved some of Benjamin West's paintings, it is quite possible that Stuart met him in West's studio.

London, c. 1782. Canvas, 30 x 25 inches. Shown half-length, seated, slightly to the left, with his gray eyes directed toward the spectator's left. He wears a powdered wig, a light gray coat with turned-down collar and large brass buttons, a yellow waistcoat, white neckcloth and ruffled shirt. A white ruffle shows at his

left wrist and his left hand is partly visible. Landscape background of trees, sketched in browns, and a sunset sky at the left.

Purchased in 1925 by M. Knoedler & Co., New York, from a private collection in England.

Not listed in Mason.
This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

(946)

JUDGE JOHN YOUNG

1762-1840

JOHN YOUNG was the son of a well-to-do merchant in Glasgow and came to Philadelphia in 1780. Having been a student at law and a clerk in the office of Sir Walter Scott's father, he entered a law office in Philadelphia in 1784, was admitted to the bar in 1786, practiced law in Philadelphia and Chester County courts for a few years and established himself in 1789 in Greensburg, Westmoreland County, Pennsylvania. In 1794 he married in Philadelphia Maria Barclay (q.v.), an orphan girl, who was then about twenty-one years of age. They had three sons and five daughters. At the death of his wife Judge Young married her cousin, Statira Barclay. In 1806 he was appointed judge in the tenth judicial district of Pennsylvania and held this office until 1837, when he retired to private life. It is said that he was master of seven languages, one of which he acquired after he was seventy years of age.

Philadelphia, c. 1800. Canvas, 29 x 24 inches. Half-length, seated half-way to the right, holding a book in his right hand. His head is bald on the top with gray

hair worn rather long, and his blue eyes are directed to the spectator. He wears a black velvet coat and waistcoat, a white neckcloth and a ruffled shirt. Plain dark gray background.

This portrait was inherited by his daughter, Mrs. Edward Clopper, who left it to her son, Colonel Frank Y. Clopper, who willed it to his niece, the present owner, Mrs. William H. La Boyteaux of New York.

Not listed in Mason.
A copy of this portrait is owned by Mrs. C. C. Ruthrauff, whose husband was a great-grandson of the subject. This copy is listed in Fielding, No. 145, as by Stuart.

[*Illustrated*]

·(947)·

MRS. JOHN YOUNG

Born about 1773

MARIA BARCLAY, married John Young (q.v.) in 1794 in Philadelphia.

Philadelphia, c. 1800. Canvas, 29x24 inches. Half-length, seated, three-quarters to the left, in an upholstered armchair, with her hands nearly concealed by the folds of her dress on her lap. Her luxuriant dark auburn hair is parted and is simply dressed at the nape of her neck. Her dark blue eyes are directed to the spectator. She wears a silver-gray dress with elbow sleeves with ruffles at the neck and sleeves. A draped crimson curtain discloses, at the left, a column and a cloudy blue sky.

This portrait is owned by Mrs. William H. LaBoyteaux of New York. Its history is the same as that of the Stuart portrait of Judge John Young.

Not listed in Mason.
Listed in Fielding, No. 146.
A copy of this portrait is owned by Mrs. C. C. Ruthrauff, whose husband was a great-grandson of the subject.

[*Illustrated*]

·(948)·

ROBERT YOUNG

1748-1814

HE was a United States Senator from Virginia; served in the Revolutionary War and in the defense of Baltimore in 1813.

Washington, c. 1805. Canvas (s), 28¼ x 23 inches. He is seated three-quarters left, with his dark blue eyes directed to the spectator, at a table, but neither the chair nor the table is shown. His left hand, holding a sheet of paper, is apparently resting on the edge of the table, on which is an inkwell into which a quill pen is thrust, and near it is a package of letters. His hair is either white or powdered, and his complexion ruddy. He wears a white neckcloth and muslin shirt ruffles, and a black coat. The background is a very dark red curtain folding back at the left of the picture, disclosing a warm brown distance.

The portrait was bought about 1860 by John Pope, N.A., of New York, and was then inherited by his son John Russell Pope, Esq., of New York, who sold it in 1897 to Thomas B. Clarke, Esq., of New York, who sold it in 1899 to Morris K. Jessup, Esq., of New York, from whom, in 1909, it again was bought by Thomas B. Clarke, Esq., who sold it in 1914 to Alexander Smith Cochrane, Esq., of New York, who deposited it with his collection of pictures in the Philipse Manor Hall, Yonkers, New York.

EXHIBITED at the Metropolitan Museum of Art, New York, 1888.

Not listed in Mason.
Listed in Fielding, No. 144.

[*Illustrated*]

PORTRAITS OF GEORGE WASHINGTON

PORTRAITS OF GEORGE WASHINGTON

(1)

Philadelphia, September, 1795. Canvas, 29x23¾ inches. The so-called "Vaughan" portrait. Bust, showing the right side of the face; powdered hair tied in a queue bow. Black coat, white neckcloth and linen *jabot*. The plain background is very dark, with a shade of red in it.

Stuart, after making, according to Rembrandt Peale's statement, five replicas, sold the picture to William Winstanley, the painter, who took it to England and sold it to Samuel Vaughan (1720–1802), an American merchant resident of London. At Vaughan's death it passed to his son, William Vaughan, who, about 1850, sold it to Joseph Harrison, Jr. (1810–1874) of Philadelphia. At his death it became the property of his widow, at whose death it passed to her son, Joseph Harrison of Philadelphia. In March, 1912, it was sold by his estate and his widow to Thomas B. Clarke, Esq., of New York City, the present owner.

EXHIBITED—

At Loan Exhibition of Historical Portraits, held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

At the Centennial Celebration of Washington's Inauguration, New York, 1889, No. 30.

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 12.

In half-tone, in *American Art Annual*, Vol. X, 1913, facing page 19.

In photogravure, in *Art in America*, December, 1922, frontispiece.

In half-tone, in *International Studio*, February, 1923, facing page 386.

In Fielding's "Gilbert Stuart Portraits of George Washington," 1923, in photogravure, as frontispiece, and in half-tone, facing page 114.

Fielding, No. 1.

A copy, made about 1859, by Rembrandt Peale, is owned by the New York Public Library.

(2)

Philadelphia, September, 1795. Canvas, 30¼x25¼ inches. The so-called "Gibbs-Channing" portrait. Bust, showing the right side of the face; powdered hair tied with black queue bow; black velvet coat, full neckcloth and ruffled shirt. In the background is an olive-green-gray curtain, draped back and showing sky in right corner.

The following letter from Doctor William F. Channing of Newport, Rhode Island, to Samuel Putnam Avery of New York gives its history: "Dear Sir: You have requested me to furnish you with the record of the 'Gibbs' Washington, derived from the publication relating to it, from my own researches and from family tradition. The 'Gibbs' Washington is the representative picture of Washington's first sitting to Stuart, in September, 1795. . . . (It) was sold by Stuart, at an early date to his warm personal friend, Colonel George Gibbs (q.v.) of New York, with the statement that it was on the easel while Washington was sitting, and worked from the life. At a later period Colonel Gibbs, having purchased from Stuart a set of his Presidents of the United States, sold the 'Gibbs' picture to his sister, Mrs. William Ellery Channing, who gave it thirty years ago to her son, Doctor William F. Channing, the present owner and writer of this letter. The 'Gibbs' Washington has then never been out of the possession of the Gibbs-Channing family since it left Stuart's hands. . . . I have a vivid recollection of the picture, nearly sixty years ago, hanging with other portraits in the house of my father, William Ellery Channing, in Boston. Newport, Sept. 2, 1888."

The earliest recorded exhibit of this portrait was in the summer of 1880 at the Museum of Fine Arts, Boston. It was again shown publicly at the Loan Exhibition, in Commemoration of the Centennial of Washington's Inauguration, held at the Metropolitan Opera House, New York, in 1889 (No. 31). Soon after this Mr. Avery purchased the picture and exhibited it in 1893–94 at the National Academy of Design, New York, and during several months in 1895–96 it was shown at the Metropolitan Museum. It was again exhibited at the Union League Club, New York, in February, 1897, and at the Grolier Club, New York, in December, 1899. At Mr. Avery's death in 1904 it passed into the possession of his son, Samuel Putnam Avery, Jr., of Hartford, Connecticut, who sold it in June, 1907, to the Metropolitan Museum of Art, New York.

REPRODUCED—

In photogravure, in Mason's "Life and Works of Gilbert Stuart," 1879, frontispiece.

In Elizabeth Bryant Johnston's "Original Portraits of Washington," 1882, plate XV.

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 12.

In half-tone, in *Bulletin of the Metropolitan Museum of Art*, July, 1907, page 119.

In photogravure, in Samuel Isham's "History of American Painting," 1910, frontispiece.

In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 8.

Fielding, No. 2.

A copy, made in 1915, by Mrs. Henry Winslow, hangs in the Harvard Club, Boston.

·(3)·

Philadelphia, 1795. Canvas, 28¾ x 23¼ inches. Bust, showing the right side of the face; powdered hair, black coat, white linen shirt ruffle. In the background a red curtain is draped, revealing glimpse of sky at lower right.

This portrait became the property of William Bingham (q.v.). At the auction of the Bingham house and contents in 1807 it was purchased by James Kitchen (died 1828), proprietor of the "Old Exchange Coffee House," in Philadelphia. At his death it passed to his son, Doctor James Kitchen, who in 1892 sold it to Charles Henry Hart of Philadelphia, who sold it to Marsden Jasael Perry, Esq., of Providence, Rhode Island. In 1919 Mr. Perry sold it to a New York dealer, who sold it to Arthur Meeker, Esq., of Chicago in 1921.

EXHIBITED at the Rhode Island School of Design, Providence, in 1914.

REPRODUCED—
In half-tone, in *Art and Archeology*, October, 1921, page 154.
In half-tone, in *International Studio*, February, 1923, page 390.
In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 14.
Fielding, No. 3.

·(4)·

Philadelphia, 1795. Canvas, 30 x 25 inches. Bust, showing the right side of the face; powdered hair, black coat, white neckcloth and linen shirt ruffle. The background is plain and of a soft crimson and maroon color.

This portrait was painted for Alexander Scott (died 1810) of Lancaster, Pennsylvania. It was inherited by his widow, who sold it to Edward Brien (died 1816) of Mattocks Iron Works, Pennsylvania. At his death it passed to his widow (Dorothy Hand), who moved to Lancaster, and from her it was inherited by her daughter, the wife of Henry Rogers of Lancaster. Mrs. Rogers sold the portrait to Edward Reilly, who had married her daughter, Anna Rogers of Trenton, New Jersey, and at his death it was inherited by his widow, who in 1907 sold it to Charles Allen Munn of New York City, who bequeathed it to his sister Augusta, wife of I. Sheldon Tilney, Esq., of Llewellyn Park, New Jersey.

(See "Some Old-Time Lancaster Portraits of Washington," by Judge C. I. Landis, published by the Lancaster Historical Society, February 2, 1917, Vol. XXI, No. 2; also "Three Types of Washington Portraits," by Charles A. Munn,

1908; also *New York Sun*, January 21, 1917, "Tracing Pedigrees of Two Stuart's Washingtons," by Charles Henry Hart.)

EXHIBITED—
At the Union League Club, New York.
At Yale Art School, New Haven, Connecticut.
At the Gallery of Alexander Turney Stewart, New York.
At the Metropolitan Museum of Art, New York, July, 1924.

REPRODUCED—
In half-tone, in *International Studio*, February, 1923, page 390.
In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 29.
Fielding, No. 4.

(5)

Philadelphia, 1796. Canvas, 29¼ x 23¾ inches. Bust, showing the right side of the face; powdered hair, black queue bow, reddish-brown coat, white neckcloth and linen shirt ruffles. In the background is an olive-green curtain, draped back and showing sky in right corner.

Formerly owned by Robert Adam Philips Haldane Duncan, third Earl of Camperdown (1731–1804), from whose estate it was purchased in 1918 by M. Knoedler & Co. of New York, who sold it in 1919 to Henry Clay Frick, Esq. (1849–1919) of New York.

REPRODUCED—
In half-tone, in *International Studio*, February, 1923, page 389.
In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 26.
Fielding, No. 5.
Three copies were made by Frederick Wright of New York in 1919 by order of Mr. Henry C. Frick.

[*Illustrated*]

(6)

Canvas, 30x25 inches. Bust, showing the right side of the face; black coat, powdered hair, white neckcloth and linen shirt ruffles. Red-brown curtain in background, with blue sky at lower right corner.

Owned for many years by the Fisher family of Philadelphia and said to have

been purchased from Stuart by Mr. Fisher. In 1921 the portrait was sold by the family to Mrs. George F. Tyler of Philadelphia.

Reproduced, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 39. Fielding, No. 6.

(7)

Canvas, 29 x 24¼ inches. Bust, showing the right side of the face; black coat, white neckcloth and linen shirt ruffle. Plain background of warm browns and brownish-reds.

This portrait belonged to General Henry Lee ("Light Horse Harry") (q.v.) of Virginia, who turned it over in payment of a debt to Mr. Somerville of Charles City County, Maryland. After the latter's death it passed to his brother, Vernon Somerville of Bloomsbury, Maryland, who sold it to his nephew, Vernon Brien, from whom, in 1856, it was bought by John B. Morris of Baltimore. Later it was owned by Mrs. Thomas Hollingsworth Morris, and in 1915 was inherited by her daughter, Mrs. Clayton C. Hall of Ruxton, Maryland, from whom it was purchased in 1922 by Messrs. M. Knoedler & Co. of New York, who sold it to Edward H. Harkness, Esq., of New York.

Reproduced, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 38. Fielding, No. 7.

(8)

Philadelphia, c. 1795. Canvas, 29 x 25⅞ inches. Bust, showing the right side of the face; black coat, white neckcloth and linen shirt ruffle; powdered hair with black string queue bow; plain red background. On the stretcher is pasted a paper with the following inscription:

"Portrait of General Washington painted by an Irish Artist named Stewart for a Public building in New York and sent by an American gentleman as a present to William Sinclair of Belfast." The following is written in a different hand: "Mentioned in Edmond's "Life of Washington."

This portrait was bought in 1919 in Belfast, Ireland, by M. Knoedler & Co. of

New York, and sold by them the same year to the Honorable Andrew W. Mellon of Pittsburgh, Pennsylvania, Secretary of the Treasury under President Harding and President Coolidge.

EXHIBITED at Loan Exhibition of Old Masters, held at M. Knoedler & Co., New York, 1920. Fielding, No. 8.

[*Illustrated*]

(9)

Canvas, 29¼ x 24¼ inches. Bust, showing the right side of the face; powdered hair, black coat, white neckcloth and linen shirt ruffle; plain background.

This portrait has been in the possession of the Coleman family in Philadelphia for many years. It is owned at present by G. Dawson Coleman, Esq., of Philadelphia.

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington, 1923, facing page 44. Fielding, No. 9.

(10)

Philadelphia, 1795. Canvas, 30⅞ x 25 inches. Bust, showing the right side of the face; powdered hair, black coat, white neckcloth and linen shirt ruffles; plain background.

This portrait was probably painted for Alexander Hanson of "Belmont," Howard County, Maryland, who was Secretary and aide-de-camp to Washington when he resigned his commission at Annapolis. It was purchased from the Hanson family in 1913 by Herbert Lee Pratt, Esq., of New York, who was told by the family that, so far as they knew, it had never before been out of Belmont.

EXHIBITED at the Exhibition of Early American Paintings at the Brooklyn Museum, 1917, No. 102, loaned by Herbert Lee Pratt.

REPRODUCED, in half-tone, in the catalogue of the Brooklyn Museum Exhibition, 1917, facing page 94. Fielding, No. 10.

·(11)·

Philadelphia, 1795. Canvas, 30 x 25 inches. Bust, showing the right side of the face; powdered hair, black coat, white neckcloth and linen shirt ruffles; plain background.

This portrait was originally owned by Mrs. Hugh Thompson (Maria Ball Carter), a grandniece of Washington. She married, later, Professor George Tucker of the University of Virginia. At his death (1860–65) it was inherited by his daughters, Mrs. George Rives and Mrs. Gessner Harrison. In 1874 they sold it to Francis R. Rives of New York, from whom it passed to his son, George L. Rives, Esq., of New York. It is now owned by Mrs. George L. Rives of New York.

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 54. Fielding, No. 11.

·(12)·

Canvas, 30 x 25 inches. Bust, showing the right side of the face; powdered hair, white neckcloth and linen shirt ruffles. Plain background.

It was painted for General John Eager Howard (1752–1827) and was inherited by his son, who sold it to the late Willard D. Straight (1880–1898) of New York.

Fielding, No. 12.

[*Illustrated*]

·(13)·

Canvas, 28 x 24 inches. Bust, showing right side of face; the hair and neckcloth are less minutely handled than in other portraits of this type. This painting differs from the "Vaughan" portrait in some details and includes characteristics of the "Athenæum" type, making an agreeable combination.

Painted for William Ludwell Lee of Green Spring, Virginia, as noted in Stuart's list of April 29, 1795. At Lee's death it passed to his nephew, Robert E. Lee. It was later bought by Volkner, a picture dealer of Baltimore, who gave it to Doctor

Crim, from whom it came to Doctor George Reuling of Baltimore, from whose estate it was bought by John F. Braun, Esq., of Philadelphia.

Fielding, No. 13.

(14)

Canvas, 30 x 25 inches. Bust, showing the right side of the face; black coat, plain background. At one time this portrait was cut down to 25½ x 20 inches, but has since been restored to its original size.

This portrait was bought in April, 1891, at the sale of George A. Leavitt & Co. in New York. Afterwards bought by Charles Henry Hart and Gilbert Parker of Philadelphia at an auction in Philadelphia of the collection of Charles Steigerwalt of Lancaster, Pennsylvania. After the death of Charles Henry Hart and Gilbert Parker it was bought by the Macbeth Galleries of New York and sold by them to the Art House, Inc., of New York.

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 128. Fielding, No. 14.

(15)

Canvas, 29 x 23¾ inches. Bust, showing the right side of the face; black coat, white neckcloth and linen shirt ruffle. The plain background is in shaded Venetian red.

The portrait was in the possession of the Philips family, near Manchester, England, for over a century. The first owner was either Nathaniel Philips (1726–1808) or his son Samuel (1762–1824), who moved to Tean, Staffordshire, and was known as Samuel of Heybridge. It passed to the former's nephew, Robert Philips (1794–1853), who bequeathed it to his son, John William Philips (1827–1914), who left it to his son, William Morton Philips of Heybridge. The portrait was purchased by Richard D. Brixey, Esq., of New York in March, 1924, from Duveen Brothers.

Not listed in Fielding.

[*Illustrated*]

(16)

Canvas, 29x24 inches. Bust, showing the right side of the face. Brownish-black coat, white neckcloth and linen shirt ruffle. Plain background in shaded red.

Through inheritance it came into the possession of the present owners, the Misses Louise Langdon Kane and Sybil Kent Kane of New York City.

Not listed in Fielding.
This portrait had not come to the attention of Lawrence Park:

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

(17)

Canvas, 30x25 inches. Bust, showing the left side of the face. The features rather resemble those of the "Vaughan" type than those of the "Athenæum" type. Black coat, powdered hair, white neckcloth and, instead of a sheer linen ruffle, he wears an exquisitely painted lace *jabot*. No replica or duplicate has been found.

This portrait was painted for or owned by General Edward Hand (died 1805) of Lancaster, Pennsylvania, Adjutant-General of the Continental Army. At his death this picture, which was appraised in his inventory at £3.15.0, was sold at auction and bid in by the auctioneer, one Matthias Zahm, for himself. It was inherited by his grandson of the same name, who sold it to Charles H. Barr, who sold it to Henry T. Coates of Philadelphia, who in turn sold it to Charles Henry Hart, from whom it was purchased by the present owner, Alexander Smith Cochran, Esq., of New York, who has deposited it with the rest of his American portraits on loan in the Philipse Manor Hall at Yonkers, New York.

(See "Some Oldtime Lancaster Portraits of Washington," by Judge C. I. Landis, published by the Lancaster Historical Society in 1917. Also New York *Sun*, January 21, 1917, "Tracing Pedigrees of Two Stuart's Washingtons," by Charles Henry Hart.)

REPRODUCED—
In *Collier's Weekly* for February 29, 1909.
In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 88.
Fielding, No. 15.

(18)

Philadelphia, April, 1796. Canvas, 96x60 inches. The so-called "Lansdowne-type" portrait. Full length, three-quarters to the left, with the right arm extended. Signed "G. Stuart 1796."

This portrait was painted for William Bingham (q.v.) of Philadelphia, and hung in his mansion at "Lansdowne" on the West Bank of the Schuylkill. At Mr. Bingham's death it was transferred to the Pennsylvania Academy of the Fine Arts, Philadelphia, where it has hung since 1811.

On "Monday evening, 11th of April, 1796," George Washington wrote to "Mr. Stuart, Chestnut Street": "I am under promise to Mrs. Bingham to sit for you tomorrow, at nine o'clock, and wishing to know if it be convenient to you that I should do so, and whether it shall be at your house (as she talked of the State House), I send this note to ask information."

EXHIBITED at the Loan Exhibition of Historical Portraits, held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

REPRODUCED—
In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 4.
In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 94.
Fielding, No. 16.
A copy, by Jane Stuart, hangs in the White House; another, by John Vanderlyn, hangs in the House of Representatives, Washington, District of Columbia.

[*Illustrated*]

(19)

Canvas, 96x60 inches. A replica of the preceding full-length portrait now owned by the Pennsylvania Academy of the Fine Arts, Philadelphia, but with neither signature nor date. This was painted by order of William Bingham (q.v.) for the Earl of Shelburne, afterwards first Marquis of Lansdowne. After the Marquis' death it was bought by Samuel Williams, a British merchant, for £550. His creditors sold it by lottery, the winner being John Delaware Lewis, M.P. It was later bought by the present owner, the Earl of Rosebery, and hangs in Carlton House, London.

EXHIBITED at the "Centennial Exhibition," Great Britain Section, Philadelphia, by J. Delaware Lewis, in 1876. "The original portrait from life, of Washington, painted in 1796. The only picture from life by Stuart, except the unfinished portrait in the Boston Athenæum." (Catalogue of the Art Exhibit of the Centennial.)

REPRODUCED in the *Anglo-Saxon Review*, 1899, page 85.

Fielding, No. 17.

(20)

Philadelphia, 1796. Canvas, 96¼ x 60¼ inches. A replica of the "Lansdowne" type. Painted for William Kerin Constable (1751–1803) (q.v.) of New York, the receipt being dated July, 1797.

"Wm. Constable, Esq. to G. Stuart, Dr.

1796		
Nov.	To one portrait of said W. Constable Dr.	$100
1797		
July	To one do of the late President of the United States at full length	500
	One do half length	250
		Dr. $850 Dolls.

Philadelphia, 13th July 1797. Rec'd. of Richard Soderstrom Esq. through the hands of John Vaughan, Esq. the above sum in full of all demands against them and the above mentioned Wm. Constable, Esq.

G. STUART."

At Constable's death it passed to his son William, who sold it in 1812 for £600 to the husband of his sister Anna Maria, Hezekiah Beers Pierrepont (1768–1838) of Brooklyn, who bequeathed it to his widow (1819–1902), who in turn left it to her son, Henry Evelyn Pierrepont (1845–1911). It is now owned by the latter's son, Robert Low Pierrepont of New York.

EXHIBITED—

At "The first chronological exhibition of American Art of the Brooklyn Art Association," Brooklyn, March, 1872.

At the Loan Exhibition of Historical Portraits, held in commemoration of the Centennial of Washington's Inauguration, New York, 1889, No. 32.

At the Exhibition of Early American Paint-

ings at the Brooklyn Museum, 1917, No. 103, loaned by Robert Low Pierrepont.

REPRODUCED—
In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 4.
In half-tone, in the catalogue of the Brooklyn Museum Exhibition, 1917, facing page 95.

Fielding, No. 18.
A copy, half-length, was made in 1841 by Prime for the Common Council Room of the City of Hudson, New York. In 1845 a copy was made by Frothingham which was bought by Abiel A. Low (the father of Mrs. H. E. Pierrepont) of Brooklyn, and presented by him to Salem, Massachusetts, his native city.

(21)

"Gardner Baker" portrait. Replica of the "Bingham" full-length portrait. Baker, who was the Curator of the Tammany Museum, acquired this picture for the museum about 1798, and soon after died in Boston of yellow fever while exhibiting the portrait there. In the scattering of his possessions all traces of the picture seem to have been lost. This information is based on George C. Mason's "Life and Works of Gilbert Stuart," 1879, page 101. Dunlap states that the portrait went to a Mr. Laing as an offset to a claim against Baker, but all trace of it has since been lost. ("Dunlap's History of the Arts of Design in the United States," Revised Edition, by Frank W. Bayley and Charles E. Goodspeed, 1918, Vol. I, page 237.)

About three years ago the Ehrich Galleries of New York City published a brochure written by Albert Rosenthal, dealing with a full-length Washington portrait of the Lansdowne type, on canvas, 92 x 52 inches. This portrait was subsequently sold to the Art Institute of Chicago. In his brochure Mr. Rosenthal gives the history of the portrait as follows:

"The picture illustrated herein was purchased by William M. Tweed, the well-known Tammany leader, from Mr. Carrol, auctioneer, also a member of the Society, and was left by Mr. Tweed to his daughter, Mrs. McGinnis, who bequeathed it to her daughter, Mrs. Gilmore. This portrait, long lost sight of, has reappeared fortunately in splendid condition, brilliant in color and fine in technique."

Immediately preceding this, Mr. Rosenthal quotes the story told by Mason about the full-length Washington painted for Gardner Baker, but he does not make a clear connection between the two pictures. However, in an advertisement by the Ehrich Galleries, printed in the *International Studio* of February, 1923,

this connection is made by calling the picture in question "The Baker Portrait of President Washington by Gilbert Stuart."

Regarding the portrait now in the Art Institute of Chicago, Lawrence Park left the following record:

"Bought at auction at Stan V. Henkels, Philadelphia, December 17, 1915, by Max Williams. It is said to have come from a prominent family in the South. I saw this portrait . . . in New York in March, 1917. Very bad condition. May be a Stuart."

In Mr. Park's files there was also a letter from a well-known authority dated November 25, 1918, stating that he had examined the painting with which he was already familiar and that he did not accept the Stuart attribution. Of this opinion Mr. Park made note in his card index and added: "May be by Vanderlyn." Another entry by Mr. Park reads as follows:

"Now (1919) said to have belonged to Tammany Hall and to have come into the hands of William M. (Boss) Tweed, from whom it passed to his granddaughter, Mrs. Gilmore of New Orleans."

Fielding, No. 19.

(22)

Canvas, 20 x 13 inches. Full length. "Lansdowne" type. Evidently the study for the life-size painting.

This portrait was in the possession of Richard Foster Breed of Massachusetts; it was later in England in the hands of members of the Breed family until brought back to this country by William A. Shaw of Philadelphia about 1895. It was acquired by John F. Braun, Esq., of Philadelphia in 1919.

REPRODUCED, in photogravure, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 136. Fielding, No. 20.

(23)

Canvas, 96 x 62 inches. Full length. "Lansdowne" type.

This portrait was presented to the Catholic Club of New York City by Mr.

Joseph Thouron, a former president of the club, who married the daughter of the French consul in Mobile, Alabama, and lived for years in Charleston, South Carolina.

Fielding, No. 21.

(24)

Canvas, 95 x 64 inches. A replica, with some changes, of the "Lansdowne" portrait. It was painted for Peter Jay Munro (1767–1833) of New York, but the date is not known. Purchased from his family in July, 1845, by James Lenox of New York, it is now in the Lenox collection of the New York Public Library. It is almost identical with the replica in the State House at Newport, Rhode Island, and may have been painted about the same time, viz., 1800. There is, however, some slight variation in the placing of the figure on the canvas. In the picture in the Lenox Collection the figure is more on one side, which makes some changes in the accessories. *Also the right arm is not extended, the hand resting on the table, "tea-pot type,"* the position of the arms suggesting the spout and handle of a teapot. The letters "G. St." appear on the leg of the table, the rest of the name being covered by the tablecloth.

Reproduced—
In half-tone, in *International Studio,* February, 1923, page 392.
In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 78.
Fielding, No. 22.

(25)

Philadelphia, 1801. Canvas, 95 x 60 inches. Full length. "Teapot" type.

At the February session of the General Assembly of the State of Rhode Island in 1800 the following resolution was passed: "The citizens of this State having on all proper occasions uniformly expressed their inviolate attachment to the person of the late General George Washington, and their entire approbation of his conduct in public and private life; the General Assembly, deeply impressed with the impor-

tance of perpetuating his eminent virtues, which have shown with unrivalled lustre, and of transmitting to posterity the high estimate in which he is held by his fellow-citizens, and of giving them an opportunity of seeing the likeness of the man who was first in war, first in peace, and first in the hearts of his countrymen; and who expressed in his features the benevolence of his nature, maintained in his person the dignity of his mind; do resolve that two portraits of him, drawn at full length by some eminent artist, with suitable frames, be procured at the expense of the State and that one of them be placed in the State Chamber in each of the State Houses in the counties of Newport and Providence." The order was given to Stuart in May of the following year, and he received six hundred dollars for each of the pictures. Stuart entrusted the pictures to the care of Joseph Anthony & Company of Philadelphia, by whom they were shipped to Rhode Island on board Gibbs & Channings' sloop 'Eagle.' They were received in October, 1801. They met with an enthusiastic reception and for weeks their exhibition drew crowds from all parts of the state.

This portrait hangs in the Governor's Reception Room in the new State House, at Providence. The elaborate gilt frame is surmounted by the Rhode Island coat-of-arms.

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 140. Fielding, No. 23.

·(26)·

Philadelphia, 1800 (?). Canvas, 95 x 60 inches. Full-length portrait.

The history of this painting is the same as that of the preceding portrait hanging in the State House at Providence, Rhode Island. Letters "G. St" appear on the leg of the table, the rest of the name being hidden by the tablecloth. It hangs in the State House at Newport, Rhode Island. The picture was badly restored in 1905. It was injured in 1914 by some vandals who punched a hole in the canvas, but the damage has been repaired.

Fielding, No. 24.

A copy, by William A. Wall of New Bedford, hangs in the Bristol Court House at New Bedford, Massachusetts. Wall was a New Bedford artist, a student of Thomas Sully, and this copy was purchased by subscription.

GEORGE WASHINGTON

·(27)·

Philadelphia, 1800. Canvas, 95x60 inches. This full-length portrait was ordered from Stuart in accordance with a resolution passed by the General Assembly of Connecticut in May, 1800, at the first session after the death of Washington. It was ordered to be hung in the Council (later called Senate) Chamber. It is still in the State House at Hartford, Connecticut.

Fielding, No. 25.

·(28)·

Boston, 1806. Panel, 108x72 inches. Called "Washington at Dorchester Heights." He is represented at full length, in uniform, standing beside a white horse (painted from a horse owned at the time by Isaac P. Davis, and loaned to Stuart for this purpose). The coat of his uniform is blue with gold buttons and epaulettes, the waistcoat and breeches are white, and he wears high boots and spurs. In his right hand he holds his hat. His left hand, holding the bridle of the horse, rests upon the pummel of the saddle. In the background is seen the British fleet in the harbor; the sky is covered with clouds and smoke and the flame of cannon. The face is a copy of the "Athenæum" portrait, according to Jane Stuart.

This portrait was painted for Samuel Parkman (q.v.), who presented it to the City of Boston. It hung for many years in Faneuil Hall, but on November 29, 1876, the city deposited it in the Museum of Fine Arts at Boston, where it has since remained. Stuart received $600 for this picture and painted it in nine days.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 78.

REPRODUCED in Elizabeth Bryant Johnston's "Original Portraits of Washington," 1882, plate XIV.

Fielding, No. 27.

A copy, by Jane Stuart, size of original, is owned by the City of Boston and hangs in Faneuil Hall. Another copy by Jane Stuart, about 36 x 24 inches, is owned by the Bostonian Society in Boston.

A copy, by Thomas Badger, is owned by the Worcester County Mechanics' Association and hangs in Mechanics' Hall, Worcester, Massachusetts.

A copy, by M. M. Swett, has hung in the City Hall, New York, since 1849.

[*Illustrated*]

GEORGE WASHINGTON

(29)

Boston, 1800. Canvas, 26½ x 17½ inches. A small full-length portrait of George Washington painted for Isaac P. Davis (1771–1855) of Boston, which served as a study for the "Washington at Dorchester Heights" in the Museum of Fine Arts in Boston.

This portrait was purchased in 1867 from Mr. Davis' heirs by Ignatius Sargent of Brookline, Massachusetts, who bequeathed it to his daughter, Mrs. James M. Codman (died 1923) of Brookline, who left it to her son, James M. Codman, of Brookline, at whose death in 1925 it passed to his sister, Mrs. Cora Codman Ely of Brookline. Mr. Codman had the following copy of a letter from Stuart concerning it:

> "Dear Sir:
>
> It is with great pleasure that I have in my possession something that will be agreeable to you. Accept if you please the small whole length portrait of Washington which you seemed so much pleased with the other day, as a small token of the gratitude which I feel for the uniform kindness I have received from you since my arrival in Boston. Since I had intended it for you I have retouched the whole with care.
>
> G. Stuart.
>
> Boston, Jan. 7, 1807.
> To Isaac P. Davis."

Exhibited at the exhibition of Stuart's portraits, Boston, 1828, No. 119.
Fielding, No. 28.

Note: A small copy (36x24 ins.), by Jane Stuart, of the full-length portrait of Washington standing beside a white horse ("Washington at Dorchester Heights"), owned by Mr. Edward R. Warren, is loaned to the Bostonian Society. It has often been spoken of as Gilbert Stuart's study for the larger picture. It is a copy by Jane Stuart, and Mr. Warren states that he purchased it from a dealer who bought it directly from Miss Stuart at her studio in Newport.

(30)

Philadelphia, 1797. Canvas, 50 x 40 inches. Half-length, seated three-quarters to the left, holding a document in his hands, with a dress sword resting in his lap. A pedestal and columns with a curtain form the background, with water, ships and sky.

The following account of the history of this picture is taken from the "Cata-

logue of Paintings in the Picture Gallery" of the New York Public Library, 1912: "This picture, soon after it was painted, came into the possession of General Alexander Hamilton. The tradition in the Hamilton family is that it was a gift from Washington. Another claim is that it was presented by Mr. William Constable, a merchant of New York, in support of which there exists a receipt from the artist, dated Philadelphia, July 13, 1797, for the sum of two hundred and fifty dollars for painting a half-length portrait of Washington (of the above size) for Mr. Constable.* The picture remained in General Hamilton's possession, until his death (in 1804), and with his widow (a daughter of General Schuyler) until her death in 1854, when it became the property of her son, Mr. James A. Hamilton, who bequeathed it to his son, Alexander Hamilton, who in turn bequeathed it (with Ceracchi's bust of General Hamilton) to the Astor Library, subject to the death of his widow. His death occurred in 1889. She died in the spring of 1896, when these two objects, which had remained in the library of the Hamilton residence near Irvington-on-the-Hudson until July, 1896, were transferred to the New York Public Library by the executor, Mr. Philip Schuyler."

* This receipt is reprinted in the pedigree of portrait No. 20.

REPRODUCED, in half-tone, in *International Studio*, February, 1923, page 393.
Fielding, No. 29.

[*Illustrated*]

·(31)·

Boston, January, 1822. Canvas, 44 x 34 inches. An elaborate replica of the "Athenæum" head, showing Washington seated at a table upon which is a large sheet of paper on which the fingers of his right hand rest. The hilt of his sword rests on his left forearm. A crimson curtain and tassels on one side and a rainbow on the other form the background.

This portrait was painted for William D. Lewis of Philadelphia, Pennsylvania, and Florence Heights, New Jersey, who took it to St. Petersburg when he resided in Russia. He brought it back with him to his home at Florence Heights. After his death in 1881 it was deposited, by his estate, in the Pennsylvania Academy of the Fine Arts, Philadelphia.

Fielding, No. 30.

·(32)·

Canvas, 57 x 46 inches. This is a three-quarter length portrait of Washington in full uniform, turned to the right, standing with hand on hip, the right hand resting on a telescope, with trees, landscape and cloudy sky in background.

Purchased by M. Knoedler & Co. of New York from Mrs. Beverly Betts of Jamaica, Long Island, in whose family it had been since 1815. In 1912 it was sold to James Speyer, Esq., of New York City.

EXHIBITED in the Museum of the City of New York, February, 1925.
REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 172.
Fielding, No. 31.

·(33)·

Canvas, 59 x 47 inches. Three-quarter length, standing, right hand thrust in front of waistcoat, black velvet suit with lace *jabot* and lace ruffles at wrists. He holds his dress sword in his left hand at his side.

This portrait of Washington was purchased from Jane Stuart by Major John Francis Sanford. In 1867 Major Sanford married Charlotte Adams, niece of John Adams (q.v.), second President of the United States. Major Sanford left it to his son, who died about twenty-two years ago, and he bequeathed it to his son (died 1912), and he left it to his sister and sole executrix, the Countess Sala. The portrait is now the property of the Detroit Athletic Club, Detroit, Michigan. In 1913 the late George H. Story wrote that he had examined the portrait and that, in his opinion, it was an original by Gilbert Stuart.

Fielding, No. 32.

·(34)·

Germantown, 1796. Canvas, 42 x 34½ inches. The so-called "Athenæum" portrait. Bust, showing left side of the face. Although this is the best-known portrait of Washington, it is inferior as a likeness to the earlier portraits which Stuart painted. From this portrait were made all the replicas which Stuart painted after 1796. Stuart retained it in his possession, and after his death it was, with

the companion portrait of Mrs. Washington, offered to the State of Massachusetts for $1,000 for the pair. This offer was refused and subsequently an English gentleman offered Stuart's widow $10,000 for them; while she was hesitating he returned to England. Later an offer of $1,500 for both pictures was accepted from the Washington Association and a group of gentlemen who, in 1831, presented them to the Boston Athenæum, which still owns them, although since 1876 they have been deposited in the Museum of Fine Arts at Boston. They are both unfinished portraits, painted in Stuart's studio in Germantown, Philadelphia, and although Washington had just had a badly fitting set of false teeth inserted, accounting for the somewhat constrained expression about the mouth, both sitter and artist were satisfied with the results. Mrs. Washington, however, considered this portrait of her husband less satisfactory than the earlier ones.

Reproduced—

In photogravure, in Mason's "Life and Works of Gilbert Stuart," 1879, facing page 103.

In Elizabeth Bryant Johnston's "Original Portraits of Washington," 1882, plate XIII.

In *McClure's Magazine*, February, 1897, page 307 (article by C. H. Hart on "Life Portraits of George Washington").

In half-tone, in "Masters in Art—Stuart," 1906, plate I.

In half-tone, in *International Studio*, February, 1923, page 394.

In photogravure, in Fielding's "Gilbert Stuart's Portraits of Washington," 1923, facing page 152.

Fielding, No. 33.

Among the innumerable copies which have been made after this portrait are the following:

By Jane Stuart, in the Public Library, Newburyport, Massachusetts.

By Jane Stuart, inscribed on back of canvas, "Painted by Jane Stuart, daughter of the artist, for Hon. Robert C. Winthrop." Sold from his estate to the Groton School, Groton, Massachusetts.

By Eliza M. Judkins, in the Lunatic Asylum, Worcester, Massachusetts.

By Charles E. Mills, in 1907, painted for the Commonwealth of Massachusetts for the Charlestown Exposition in 1907, and now owned by Henry Bacon, Esq., of New York and Boston, and loaned by him to the Panama-Pacific International Exposition, San Francisco, 1915.

[*Illustrated*]

·(35)·

Philadelphia, 1803. Canvas, 28¼ x 23¼ inches. "Athenæum" type. Black coat, white lace *jabot*, light brownish background.

"December 27th, 1799. Special meeting of American Philosophical Society, taking into consideration the loss of their fellow-member, a citizen distinguished

by his virtues and his eminent services to his country. Resolved, That as a mark of their high respect and veneration for his character, it be recommended to the members to wear a black crape round the left arm as mourning for 30 days. Agreed that a portrait of George Washington be procured to be hung up in the Society Hall."

"April 15th, 1803. Washington's portrait ordered from Stuart, December 27th, 1799, was presented for inspection, and referred to William Hamilton, Benjamin H. Latrobe, Williams S. Jacobs to report on the merits previous to any order for its purchase."

"May 20th, 1803. Report of Committee on Washington's portrait read and received."

"To the American Philosophical Society, the undersigned Committee, to whom was referred the consideration of the merits and value of a Portrait of General Washington painted by Gilbert Stuart, Esq., report

"That the Portrait is equal if not superior to other copies of the bust of Mr. Stuart's whole-length portrait of General Washington, made for himself, which your Committee have seen. The picture possesses the strong likeness and the spirit of the original, and it having been painted about 6 years ago, the present state of the coloring proves that more than usual attention has been used. The commendation of your Committee can add nothing to the acknowledged merit of all Mr. Stuart's performances, nor is it necessary to remark on the peculiarities in the drawing in this individual portrait, for they are those which the original possesses.

"The price of the portrait, as it includes the frame, is below that of other portraits of the same kind, by the amount of the value of the frame which may be about 16 dollars. Upon the whole, as it is now impossible to obtain an original portrait of this illustrious member of the American Philosophical Society, your Committee are of the opinion, that it is not probable that a wish of the Society to possess his likeness will ever be better fulfilled than by the acquisition of that now offered.

B. Henry Latrobe,
William Stephen Jacobs."

Philadelphia, May 3rd, 1803.
Fielding, No. 34.

·(36)·

Canvas, 29 x 24 inches. It is framed with spandrels and gives the impression of an oval, although it is a rectangular. Bust, showing left side of the face; black coat, lace *jabot*, plain background of a grayish-brown.

This portrait is now owned by the Historical Society of Pennsylvania, Philadelphia.

"Philadelphia Club, Nov. 5, 1903.

To the President of The Historical Society of Pennsylvania.

Dear Sir,—I have the pleasure of presenting through you to The Historical Society of Pennsylvania a portrait of Washington, painted in oil by Gilbert Stuart. It originally belonged to Mr. Gilbert Robertson, who was the British consul in Philadelphia from the year 1818 until his death in 1836. It then passed to his stepdaughter, my mother, Juliana Matilda Gouverneur, wife of the late Francis Rawle Wharton, Esq.; and from her to my sister, Alida Gouverneur Wharton, wife of the late John T. Montgomery, Esq., and from her by bequest to me. In presenting this valuable portrait to your Society, I trust that it will be carefully preserved upon the walls of one of its fire-proof rooms.

With the assurance of my high regard and best wishes for the continued prosperity of your esteemed institution, believe me,

Yours very respectfully,
FRANCIS R. WHARTON."

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 156. Fielding, No. 35.

·(37)·

Philadelphia, c. 1796. Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing left side of the face; black coat, white neckcloth, lace *jabot*, a plain neutral background.

Painted for Joseph Thomas about 1796. It was acquired by the Honorable Robert Waln (1765–1836) of Philadelphia, who left it to his son, Lewis Waln, who willed a life interest in it to his brother William and sister Phebe, the picture

to go, after their death, to the Library Company of Philadelphia. The Library Company acquired it about 1882, and in October, 1922, sold it to George Elkins, Esq., of Philadelphia.

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 186. Fielding, No. 36.

·(38)·

1798. Canvas, 28½ x 23 inches. "Athenæum" type. Bust, showing left side of the face; black coat, white neckcloth and ruffle of fine lawn.

Painted in 1798 for William Rawle, Attorney for the United States, District of Pennsylvania under Washington. There is a tradition that Washington, in compliance with the wishes of Mr. Rawle, gave Stuart three sittings for this picture. It descended to Doctor Herbert Norris of Philadelphia, whose mother was Juliet Rawle (1804–1883), daughter of William Rawle, Junior, and granddaughter of the original owner, who married the Reverend William Henry Norris (d. 1880) of Woodbury, New Jersey. At Doctor Norris' death the picture passed to his widow who, in December, 1913, sold it to George Smith Palmer, Esq., of New London, Connecticut. In December, 1918, the picture was sold through the Howard Young Galleries of New York to W. W. Carnell, Esq., of Rydal, Pennsylvania, the present owner.

REPRODUCED—
In half-tone, in *Arts and Decoration*, November, 1922, page 35.
In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 192. Fielding, No. 37.

·(39)·

Canvas, about 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, lace *jabot*, plain background.

This portrait was originally owned by James Yard of Philadelphia, who sold it to the dealer C. N. Robinson, who in turn sold it to Joseph Swift on April 23,

1853. On the death of Joseph Swift, in 1882, the portrait passed into the possession of his daughter, Mrs. Thomas Balch, and is still owned by her descendants.

Fielding, No. 38, where it says: "It is a most beautiful portrait, and would justify the report that the artist had had the benefit of study and sketching from life in the finishing of the picture."

(40)

Boston, c. 1805. Panel (not canvas, as Fielding says), 26⅛ x 21¼ inches. "Athenæum" type. Bust, showing left side of face; black coat, white neckcloth, lace *jabot*. Plain olive-brown background. An excellent picture.

Painted for the Honorable Jonathan Mason (q.v.) of Boston. On the back of the panel is written the following: "Original Washington by Stuart. Property of J. Mason, Esq., his daughter Mrs. J. C. Warren 1831, of her daughter Mrs. Wm. Appleton, Jr. 1856. Cleaned by Howarth Senior, Boston 1863, for W. Appleton, 76 Beacon St." Mrs. William Appleton bequeathed it to her son, Doctor William Appleton, who, in 1921, sold it to the Rhode Island School of Design at Providence, Rhode Island.

Reproduced, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 200. Fielding, No. 39.

(41)

Canvas, 29¼ x 24¼ inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and linen shirt ruffle.

This portrait was originally owned by William Allibone of Pennsylvania, who died in 1821 after bequeathing the painting to his wife. In 1921 the portrait was purchased by M. Knoedler & Co. of New York, who sold it to the present owner, Mrs. Thomas J. Emery of Cincinnati, Ohio.

Reproduced, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 210. Fielding, No. 40.

·(42)·

Canvas, 30¼ x 25¼ inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot;* powdered hair worn in a black string queue bow; plain, warm brown background.

Purchased from Stuart, probably about 1820, by Doctor George C. Shattuck (q.v.) of Boston. At his death in 1854 it was inherited by his son, Doctor George Cheyne Shattuck (1813–1893), who bequeathed it to his daughter, Mrs. Alexander Whiteside of Boston (died 1918), and in August, 1920, it was put up for sale by her estate. It was purchased in 1922 through M. Knoedler & Co. of New York by John D. Rockefeller, Jr., Esq., of New York, the present owner.

EXHIBITED at Copley Hall, Boston, March 2–23, 1896, by the estate of Doctor George C. Shattuck, at a "Loan Collection of Portraits."

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 218. Fielding, No. 41.

·(43)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot.* In the background is a curtain, draped back at the lower left hand corner, showing sky and clouds.

Originally owned by the Willing-Thompson families of Philadelphia, who sold it, about 1910, through a dealer, to the Brook Club of New York City.

REPRODUCED, in half-tone, in *International Studio,* February, 1923, page 391. Fielding, No. 42.

·(44)·

Canvas, 29¼ x 24¼ inches. "Athenæum" type. Bust, showing the left side of the face; black coat.

Painted for Wilson Hunt, a Philadelphia wine merchant, said to have been an intimate friend of Gilbert Stuart. At his death it passed to his nephew, Colonel Wesley P. Hunt (d. 1866) of Trenton, New Jersey. His widow sold it to Alexander Tierney Stewart, the New York merchant. At his death it was inherited by

his widow, and on March 25, 1887, was sold by order of her executors, and bought by Mr. Willard P. Ward, who presented it to the University Club of New York City.

In 1855 Thomas Sully notes that he made a copy "from the original painting of George Washington by Gilbert Stuart, owned by Colonel Wesley P. Hunt of Trenton, New Jersey," and states that he considered it next in point of merit to the head in the Boston Athenæum. Sully presented this copy to the Pennsylvania Historical Society in Philadelphia, where it hangs in the Assembly Hall.

Fielding, No. 43.

(45)

Philadelphia, 1798. "Athenæum" type. Bust, showing the left side of the face; black coat.

Purchased in 1798 from Gilbert Stuart by David Wagstaff (an Englishman who came over to this country after the Revolution and a great admirer of Washington). The picture was inherited by his son, who left it to his son, Doctor Alfred Wagstaff. It is now owned by C. Dubois Wagstaff, Esq., of New York, having come down in direct line and been in the family for over one hundred years.

Fielding, No. 44.

(46)

Washington, 1803. Canvas, 29⅛ x 24⅛ inches. Bust, showing left side of face; black coat, powdered hair, white neckcloth and linen ruffle. The plain background is grayish-brown.

Painted for Daniel Carroll (1756–1849) of Duddington Manor, District of Columbia, a cousin of Charles Carroll of Carrollton. In 1888 it was purchased from the Carroll family by Henry O. Havemeyer, Esq., of New York, and presented to the Metropolitan Museum of Art, New York City.

Reproduced, in half-tone, in *International Studio*, February, 1923, page 392.
Fielding, No. 45.

·(47)·

Washington, 1803. Canvas, 29 x 24 inches. "Athenæum" type. Bust, showing left side of the face; black coat, white neckcloth and linen shirt ruffles. Plain warm brown background.

Stuart brought this picture to Washington as a specimen of his skill when he went there to paint the portrait of President Jefferson. It was purchased from him by Colonel John Tayloe (q.v.) of Mount Airy, Richmond County, Virginia. At his death in 1828 the portrait passed to his son, Benjamin Ogle Tayloe (d. 1868). It was presented by Mrs. Benjamin Ogle Tayloe to the Corcoran Gallery of Art at Washington, District of Columbia.

Fielding, No. 46.

·(48)·

Panel, 27 x 21½ inches. "Athenæum" type. Bust, showing the left side of the face.

Originally owned by George Douglas (1793–1861) of New York, who may have bought it from Stuart. It descended to his son, William Proctor Douglas, who sold it to M. Knoedler & Co., New York, from whom it was purchased by Edward S. Harkness, Esq., of New York. In 1923 Mr. Harkness sold it back to Knoedler & Co., who in the same year sold it to the John Levy Galleries, who, in June, 1923, sold it to the City Art Museum, St. Louis, Missouri.

Reproduced, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 226. Fielding, No. 47.

·(49)·

Boston, 1819. Panel, 27 x 22 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot*.

An inscription on the back of this portrait states that it was painted in 1819 for Isaac McKim of Boston. It later became the property of Mrs. Elizabeth U. Coles of New York. It was sold March 9, 1917, at auction at the Anderson Galleries in

New York by the Coles estate to Thomas B. Clarke, Esq., of New York, and at the sale of the Clarke collection in New York on January 7, 1919, it was bought by Henry E. Huntington, Esq., of New York and St. Gabriel, California.

EXHIBITED at the Metropolitan Museum of Art, New York, 1897 to 1904, loaned by Mrs. Elizabeth U. Coles.

REPRODUCED, in photogravure, in the catalogue of the Thomas B. Clarke sale, New York, January 7, 1919, No. 37.
Fielding, No. 48.

(50)

"Athenæum" type. Bust, to left, showing the left side of the face. It hung at Mount Vernon, Washington's home, and fell to the share of George Steptoe Washington, a nephew of George Washington. At his death it passed to his son, William Temple Washington, who, after the Civil War, sent it to his cousin, Colonel Richard D. Cutts (q.v.) of Washington, District of Columbia. Colonel Cutts soon after sold the portrait to Honorable John V. L. Pruyn (1811–1877) of Albany, New York. At Mr. Pruyn's death it passed to his widow and is now owned by her son-in-law, William Gorham Rice, Esq., of Albany.

EXHIBITED at the Centennial Celebration of Washington's Inauguration, at New York, 1889, No. 36, by Mrs. John V. L. Pruyn.
Fielding, No. 49.

(51)

"Athenæum" type. Bust, showing the left side of the face.

This portrait was owned by James Blight, an India trader, who, according to Mason, "took his portrait of Washington with him on a voyage to China. About 1800 or a little later, a number of portraits of Washington, on glass, were brought out of China and were offered for sale in Philadelphia, till Stuart, through the aid of Horace Binney (q.v.), then a young lawyer, put an injunction on the sale."

This picture still has Mr. Blight's card attached to the back of the frame.

Owned by Lambert Cadwalader, Esq., of Philadelphia.

Fielding, No. 50.

·(52)·

Philadelphia, 1795. Canvas, 30x25 inches. Bust, showing left side of the face; black coat, white neckcloth and lace *jabot*. A curtain in the background is raised at the lower left corner and reveals sky and clouds.

This is the portrait painted for John Craig, Esq., mentioned in "A list of gentlemen who are to have copies of the portrait of the President of the United States," dated April 20, 1795, found among Stuart's papers. John Craig was a merchant of Philadelphia. The portrait was inherited by his daughter, Jane Margaret Craig, wife of Nicholas Biddle, President of the Bank of the United States, and disposed of under the terms of her will dated 1856. In 1916 it was purchased by Herbert L. Pratt, Esq., of New York, the present owner.

Fielding, No. 51.

·(53)·

Canvas, 30x25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white linen ruffles, plain background showing the oval in which the painting was framed for many years. On the back of the canvas is written: "H. Kuhl—January 15, 1822."

Painted for Michael Hillegas of Philadelphia, who bequeathed it to his daughter, Mrs. Henry Kuhl. It was inherited by her daughter, Mrs. Thomas Dillard, who left it to her son, Doctor Henry K. Dillard, Junior, of Philadelphia, who in 1922 sold it through Daniel Farr of Philadelphia.

Fielding, No. 52.

·(54)·

Canvas, 30x25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat.

This portrait hung for a great many years at Montpelier, the home of James Madison. It passed to Edward Coles (1786–1868), who had been Madison's private secretary from 1809 to 1815 and who in 1822 became Governor of Illinois.

At his death it descended to his son Edward Coles (1837–1906) of Philadelphia, and from him to his daughter, Miss Mary R. Coles, of Philadelphia, the present owner.

Fielding, No. 53.

(55)

Boston, 1810–15. Panel, 26 x 21¼ inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot*. A warm brown background.

This is one of a set of portraits, painted by Stuart, of the first five Presidents, for Colonel George Gibbs (q.v.) of Newport, Rhode Island. With its four companion portraits, it was sold by Colonel Gibbs' widow to Joseph Coolidge (1798–1879) of Boston, and at his death was inherited by his son, the Honorable Thomas Jefferson Coolidge (1831–1920), who bequeathed it to his grandson, the present owner, Thomas Jefferson Coolidge, Esq., of Boston.

EXHIBITED, with the companion portraits of the other four Presidents, at the banquet held in the City Hall, New York, on the occasion of the semi-centennial celebration of Washington's Inauguration, 1839. The set of five portraits was again exhibited in November, 1911, at the Boston Art Club. They were also exhibited at the Museum of Fine Arts in Boston in 1880 and 1921.

Fielding, No. 54.

[*Illustrated*]

(56)

Boston. Panel, 25¾ x 21¼ inches. Bust, showing the left side of the face; black coat, white lace *jabot*. Plain warm brown background.

Painted for Cumberland Dungan Williams (q.v.) of Baltimore at the request of Jonathan Mason (q.v.). At Mr. Williams' death it was purchased by Thomas Handasyd Perkins (q.v.) of Boston, from whom it passed to his son, Augustus Thorndike Perkins of Boston, at whose death in 1891 it became the property of his daughter, Mrs. William Austin Wadsworth of Boston.

Fielding, No. 55.

·(57)·

Canvas, 29½ x 24½ inches. "Athenæum" type. Bust, showing left side of the face; black coat, white neckcloth and lace *jabot*. The background is in tones of browns and reds, with the base of a column at the extreme right.

Originally owned by Charles Willson Peale, the artist. It was sold in the auction of the C. W. Peale Collection in Philadelphia in 1854, and purchased by Thomas J. Bryan. It is deposited with the New York Historical Society in the Bryan Collection.

Fielding, No. 56.

·(58)·

Canvas, 29 x 24 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white stock and lace *jabot*. Powdered hair tied in a queue bow. Background a light neutral brown.

Originally owned by S. Sebastian De Franca of Devonshire Place, London. It was purchased from descendants of the De Franca family in 1892 by Charles Henry Hart, who sold it to the Ehrich Galleries, New York, from whom it was purchased by Herbert L. Pratt, Esq., of New York, but resold to them in 1917. In the same year it was sold by the Ehrich Galleries to the late Henry P. Davison, Esq., of New York.

EXHIBITED at the Exhibition of Early American Paintings at the Brooklyn Museum, 1917, No. 101, loaned by the Ehrich Galleries.

REPRODUCED, in half-tone, in the catalogue of the Brooklyn Museum Exhibition, 1917, facing page 93.

Fielding, No. 57.

·(59)·

Canvas, 30 x 25 inches. Bust, showing the left side of the face; black coat, powdered hair, white neckcloth and lace *jabot*.

Owned by the Honorable Oscar Strauss of New York, who purchased it from

the widow of Bayard Taylor, the author, writer and traveler, who had it at the legation in Berlin.

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 178. Fielding, No. 58.

(60)

Boston, c. 1820. Canvas, c. 30 x 25 inches. Bust, showing left side of the face; black coat, white neckcloth, lace *jabot*. Red background with a marble column at the right.

Painted for Colonel Moore, it is claimed that Washington gave Stuart one sitting for it. It was inherited by Colonel Moore's grandson, Thomas M. Willing of Philadelphia, who sold it in 1841 to Joshua Bates of Boston and London. Mrs. Bates bequeathed it to her daughter, Elizabeth Ann Sturgis Bates, wife of Jean Sylvian van de Weyer, Belgian Minister to the United States, from whom it passed to her son, Victor van de Weyer of London, who in 1912 sold it at auction in London, where it was bought by Baron Monk-Bretton of Conyboro and Hurtspierpont, Sussex, England.

Fielding, No. 59.

(61)

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing left side of the face; black coat, plain background.

Painted for Solomon Etting of Baltimore, it passed to his daughter, Miss Richea G. Etting of Baltimore, who presented it to the Maryland Historical Society in 1878.

On the records of the Maryland Historical Society, under date of October 14, 1878, is the following:

"There was also received from Miss Richea G. Etting the following letter accompanying the gift of an original portrait of Washington by Gilbert Stuart:

'Miss Richea G. Etting has the pleasure to present to the Maryland Historical Society, an original portrait of Washington, by Gilbert Stuart, painted for her

father, and lately restored from the darkening process of many years by the skillful hand of Mr. Charles Volkmar, Artist, of Baltimore.

Baltimore, August 2, 1878.'

Colonel Brantz Mayer stated that having been honored by Miss Richea G. Etting with the pleasant duty of presenting a portrait of Washington painted by Gilbert Stuart to this Society, it was proper for him to state that the generous donor was herself present in the Artist's studio while he was painting the picture for her father (the late Solomon Etting of Baltimore). The portrait has hung on the walls of the dwelling of Mr. Solomon Etting and Miss Richea G. Etting since it came from the easel of Gilbert Stuart, so that its authenticity is guaranteed by the personal knowledge of the donor. Appropriate resolutions of thanks were passed."

Fielding, No. 60.

(62)

Boston, 1825. Canvas, 30x25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth.

Painted for Robert Gilmor (q.v.) of Baltimore, Maryland. The receipt is dated "12 of Aug., 1825." It was bought in 1872 by Mrs. Dahlgren of Washington, District of Columbia.

Fielding, No. 61.

(63)

Canvas, 29 x 24 inches. "Athenæum" type. Bust, showing left side of the face, but much of the color has gone, due possibly to unskillful cleaning.

Probably painted for, at least owned by, James Gibson (1769–1856) of Philadelphia. It was inherited by his nephew, Honorable Peter McCall of Philadelphia, who left it to his daughters, Miss G. K. McCall and Mrs. Keating, of Wawa, Delaware.

Fielding, No. 62.

·(64)·

Canvas, 30x25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, plain background.

Purchased from Robert M. Lindsay, a Philadelphia dealer, about 1905, by Charles W. Henry of Philadelphia. It is now owned by his widow.

Fielding, No. 63.

·(65)·

Philadelphia, c. 1799. Canvas 30x25 inches. "Athenæum" type. Bust, showing the left side of face; plain background. This portrait was ordered from Stuart by the widow of Count Noel, who sold it about 1839 to James Earle, a Philadelphia dealer. After this it was owned by Mr. Insley of Philadelphia, and later by Mr. George Horworth of Brooklyn, from whom it came to the Warner family of Constitution Island. In 1915 it was bequeathed by Miss Anna Bartlett Warner to the United States Corps of Cadets, at West Point, New York.

Reproduced, in half-tone (reversed), in *Arts and Decoration*, November, 1922, page 35. Fielding, No. 64.

·(66)·

Boston, 1820. Panel, 26x21 inches. "Athenæum" type. Bust, showing left side of the face. On the back is pasted the following receipt in Stuart's hand:

"Boston, 9th September 1820.

Received of Charles Brown, five hundred dollars for a portrait of G. Washington

Gt. Stuart."

and below, in another writing:

"Original, purchased from Mr. Brown by Z. Collins Lee at Boston Aug. 4th, 1844."

Painted for Charles Brown of Boston in 1820 and sold by him in Zaccheus Collins Lee (1805–1859) of Boston in 1844. It later became the property of William Henry Appleton of New York, who owned it in 1889. It was purchased

by H. Walters, Esq., of Baltimore, who presented it to his brother-in-law, Warren Delano, Esq., of New York. It is now owned by Mrs. Warren (Walters) Delano of New York.

Fielding, No. 65.

·(67)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, plain background.

Painted on the order of the City of Boston for presentation to James W. Wallach, the actor, from whom it passed to his son, Lester Wallach, the actor (d. 1888). At the sale of his possessions it was bought by Mr. Appleton of New York, and is now owned by his son, Francis R. Appleton, Esq.

Fielding, No. 66.

·(68)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth, plain background.

Originally owned by William H. Aspinwall of New York, it passed from the Aspinwall family into the possession of James W. Ellsworth of New York, who, in 1923, sold it to M. Knoedler & Co., New York, from whom it was purchased by William K. Bixby, Esq., of St. Louis, Missouri.

Exhibited at the Loan Exhibition held during the Centennial Celebration of Washington's Inauguration, New York, 1889, No. 33, by William H. Aspinwall.

Fielding, No. 67.

·(69)·

Canvas, c. 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, plain background.

This portrait was presented to the State of Virginia by Thomas Williamson of Norfolk, Virginia. It hung for some years in the State Library, Richmond, Virginia, but was removed to the University Club of Richmond, where it now hangs.

Fielding, No. 69.

·(70)·

Philadelphia, c. 1797. Canvas, 29 x 24 inches. "Athenæum" type.

Painted for General Charles Cotesworth Pinckney (q.v.) of Charleston, South Carolina, the portrait was inherited by Miss Harriott Pinckney, who died in 1866 at the age of ninety-one, and who was the last surviving child of General Pinckney. She bequeathed it to the Reverend C. C. Pinckney of Charleston, who sold it, about 1869, to Judge Horace Gray (1828–1902) of Boston, who left it to his widow. In 1924 the portrait was for sale at the Copley Galleries in Boston and was sold that same year, through M. Knoedler & Co., New York, to Edward S. Harkness, Esq., of New York, who presented it to the National Portrait Gallery of London.

The following extract of a letter from Timothy Pickering (q.v.) to ——— is of interest:

"City of Washington, Decr. 13, 1804.

Dear Sir,

You will recollect that General Pinckney, prior to his going to France, engaged Stuart to paint for him a full length portrait of Gen. Washington. Gen. P. desired me to pay the price, $500. for which he has Stuart's receipt. The General not being received by the French Directory, the picture was not sent to him—indeed I never saw it. But it lays in my mind that you went to Stuart's when at Germantown, on purpose to see it; and I presume the portrait was actually made.—General Pinckney has lately written to Mr. Lowndes on the subject, stating that he has *repeatedly* written to Stuart on the subject, but cannot even get an *answer;* & therefore desires Mr. Lowndes & me to call on him, and endeavour to obtain the picture. We suspend the call, that you may be advised of the matter, and write me, communicating what facts you can recollect. Was the portrait actually made? If it was, I think Stuart must have parted with it—intending doubtless to paint another for Genl. Pinckney: but not having done it, gives no answer to his letters, because the explanation cannot be a pleasant one. . . . I am dear Sir

Your obedt. servt.

T. Pickering."

Fielding, No. 70.

·(71)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing left side of the face; black coat, lace *jabot*, plain grayish-green neutral background. The painting shows the effects of having been cleaned and restored.

This portrait is noted in Mason as having been originally owned by P. A. Davis. It was acquired by Joseph Swift (1799–1882), president of the Philadelphia Club for many years, and he presented it to the Philadelphia Club.

Fielding, No. 71.

·(72)·

Canvas, about 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face.

Originally owned by John Brown (1757–1837), senator from the State of Kentucky during Washington's administration. It descended into the Parker family of Carlisle, Pennsylvania, and was purchased from that family by a Philadelphia art dealer, and sold in 1906 to Buckley & Co. of New York, who purchased it for a London client. The picture is now in England.

Fielding, No. 72.

·(73)·

Canvas, 28½ x 24 inches. "Athenæum" type. Bust, showing left side of the face; black coat, white neckcloth and lace *jabot*. Plain background.

Painted for General Samuel M. MacDonald of Baltimore. It was purchased from the MacDonald family by Mrs. Robert C. Winthrop and her daughter, Miss Adèle G. Thayer of Boston, and presented to their husband and stepfather, the Honorable Robert C. Winthrop (1809–1894) of Boston. Mr. Winthrop bequeathed it to Miss Adèle G. Thayer of Boston, with remainder to his grandson, Robert C. Winthrop of Boston.

Fielding, No. 73.

[*Illustrated*]

(74)

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat.

This portrait formerly belonged to Robert Barry of Baltimore, for whom it was probably painted. It later became the property of Lloyd Nicholas Rogers of Baltimore, and then passed to his son, Edmund Law Rogers of Baltimore. It was inherited by his daughter, who married, first, Doctor Kirby Flower Smith; and, second, Doctor Wilfrid P. Mustard of Baltimore.

Fielding, No. 74.

(75)

Canvas, 30½ x 25½ inches. "Athenæum" type. Bust; black coat, high white neckcloth, linen shirt ruffles, powdered hair tied with a black queue bow. Plain background.

This portrait was bought, about 1817–20, by Israel Kinsman of Philadelphia, where it is mentioned in an inventory of his estate in 1835 as a "Stuart—Washington in oil color" in "Front room *2nd* story." It passed, first, to his widow Elizabeth and then to his three children, Henry, Charles and Louise, the latter obtaining full possession about 1849. She bequeathed it to her nephew, Edgar Kinsman of Stratford, New Jersey, who sold it to Louis Ralston & Son of New York, from whom it was purchased in November, 1922, by John H. Earley, Esq., of Germantown, Pennsylvania, the present owner.

Reproduced, in half-tone, in *The Spur*, March 15, 1900.
Fielding, No. 75.

(76)

"Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and *jabot;* plain background.

Formerly in the possession of S. P. Avery, a New York dealer. It was purchased in 1885 by William Thompson Walters of Baltimore and is now owned by his son, H. Walters, Esq., of New York.

Fielding, No. 76.

(77)

About 1806. Canvas, 30x25 inches. "Athenæum" type. Bust, showing the left side of face; black coat, white neckcloth and linen shirt ruffle.

Painted for William Rodman (1757–1824) of Flushing, Bensalem Township, Bucks County, Pennsylvania, Brigade Quartermaster of Militia under Brigadier-General Lacey in 1761; State Senator from 1800 to 1804; a Presidential Elector in 1809; and Congressman from 1811 to 1813. The painting was inherited by his daughter Elizabeth (1797–1839), wife of Doctor Joseph Olden, who bequeathed it to her daughter Mary C. (born 1818), who married Alexander Murray McIlvain in 1854. At Mrs. McIlvain's death it passed to her daughter, Mary Shippen (McIlvain) (born 1856), wife of Charles Magill Spencer, and then to her daughter, Catharine Murray, wife of H. Evan Taylor of Philadelphia. Mrs. Taylor sold it in April, 1923, to the Macbeth Galleries, New York City. In 1924 it was sold by the Milch Galleries of New York to Horatio Rubens, Esq., of New York City, the present owner.

Reproduced, in half-tone, in *Milch Gallery Art Notes*, New York, February, 1925. Fielding, No. 77.

(78)

Philadelphia, 1798. "Athenæum" type. Bust, showing the left side of the face; black coat.

Painted for Moor Falls of Baltimore, Maryland, who bequeathed it to his daughter, who left it to her son, Samuel Murray Shoemaker, Esq., of Baltimore. Mr. Shoemaker states that the picture has disappeared, presumably stolen, from the house of some member of his family.

Fielding, No. 78.

(79)

30x25 inches. "Athenæum" type. Bust, showing left side of the face. Background a warm red tone, becoming darker at top.

Presented by George Washington to General Joseph Ellicott of Ellicott City,

Maryland, who was one of the founders of the City of Washington. It was acquired by Albert Bierstadt, the artist, from Miss Priscilla Ellicott, who recollected it for 85 years in her father's and grandfather's home. It was purchased from the Ehrich Galleries, New York, about 1906, by Doctor Henry Van Dyke of Princeton, New Jersey.

Fielding, No. 79.

(80)

Canvas, c. 30x25 inches. "Athenæum" type. Bust, showing left side of the face; black coat, plain background.

Nothing can be learned about the history of this painting except that it was bought at a sale in Philadelphia by Colonel Alexander Biddle of Chestnut Hill, Philadelphia, and that it remained in the Biddle family for over seventy-five years. It is now owned by his estate.

Fielding, No. 80.

(81)

Canvas, c. 30x25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, lace *jabot;* plain background.

Originally owned by Joseph Shippen of Philadelphia and inherited by Edward Shippen, the well-known Philadelphia lawyer. It is said to have belonged previously to Mrs. James Gibson. After the death of Edward Shippen it was sold, about 1905, by a New York dealer.

Fielding, No. 83.

(82)

Canvas, 30x25 inches. "Athenæum" type, showing left side of the face; blue-black coat, white stock and lace *jabot;* plain, dark gray background.

This portrait is said to have been painted for Colonel Richard Kidder Meade of Nansemond County, Virginia (as noted in Stuart's list of April 20, 1795),

from whom it passed to his son, Bishop William Kidder Meade of Virginia. From relations of the latter it was bought in 1888 by W. K. Browne of Charleston, South Carolina, and Jamaica Plain, Massachusetts. Mr. Browne sold it in 1915 to Ross H. Maynard of Boston, who had it sold at auction January 17, 1922, at the American Art Galleries, New York, where it was bought by the Macbeth Galleries, New York, for a client.

REPRODUCED, in half-tone, in the catalogue of the above-mentioned sale at the American Art Galleries, January 17, 1922, No. 28.
Fielding, No. 84.

(83)

Philadelphia, c. 1797. "Athenæum" type. Bust, showing the left side of the face; black coat, plain background. This portrait shows Washington as a slightly older man than in the original "Athenæum" portrait. It was painted with the consent of Washington and there is a tradition that he gave a sitting for the finishing of the picture.

The portrait was purchased from Stuart by Colonel John Chesnut (q.v.). In 1876 it was in the possession of W. W. Corcoran, the founder of the Corcoran Art Gallery, and it was purchased from him in that year by the Library Committee for the United States Capital at Washington. Documents establishing the authenticity of the painting were passed on with the portrait. It now hangs in the Senate corridor.

Fielding, No. 85.

(84)

Canvas, c. 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot*, plain grayish-brown background.

This portrait was originally in the possession of Edward Pennington (q.v.) of Philadelphia, one of the founders of the Pennsylvania Academy of the Fine Arts, in 1805. In 1886 it was purchased by the Library Committee for the United States Capitol, Washington, District of Columbia, from Mrs. C. W. Harris of Washington.

Fielding, No. 86.

·(85)·

Canvas, 30x25 inches. "Athenæum" type. Bust, showing left side of face; black coat. Badly scorched in 1845 by a fire in the Academy of the Fine Arts, Philadelphia.

Owned by the Pennsylvania Academy of the Fine Arts, Philadelphia, to which it was bequeathed by Paul Beck (1757–1844) of Philadelphia.

Fielding, No. 87.

·(86)·

"Athenæum" type. Bust, showing the left side of the face; black coat; plain background.

Originally owned by General (afterwards Governor) James Wood of Dunwiddie County, Virginia, then by his niece, Elizabeth Wood, who gave it, in 1832, to her daughter Sarah. During the Civil War it was buried in the cellar of a cotton warehouse in Virginia. It has descended to a grandson, F. S. Tainter, Esq., of New York.

Fielding, No. 88.

·(87)·

"Athenæum" type. Bust, showing the left side of the face; black coat; plain background.

Painted for Colonel Henry Rutgers of New York, who served during the Revolution under Washington. The picture was later owned by J. Schuyler Crosby, United States Consul at Florence, and taken by him to Italy. It is now owned by Mrs. J. I. Cooper (formerly Mrs. C. F. Crosby) of Albany, New York.

Fielding, No. 90.

·(88)·

Panel. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot*, plain background.

This portrait was owned by John Jacobs of Norristown, Pennsylvania. There is a tradition that it was presented to a member of the Jacobs family for supplies

furnished Washington's troops during the Revolution. It descended to Mrs. George W. Jacobs, Jr., who sold it to Jonce I. McGurk of New York, from whom it was purchased by the present owner, G. M. Heckscher, Esq., of New York.

Fielding, No. 91.

(89)

Canvas, c. 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot*, plain background.

At one time it was owned by the Carter family of Virginia; from whom it was purchased by Faris C. Pitt of Baltimore, Maryland, who sold it to Albert Rosenthal of Philadelphia, from whom it was acquired, through Charles Henry Hart, by George F. Baker, Esq., of New York, the present owner.

Fielding, No. 92.

(90)

Canvas, 29 x 24 inches, framed with an oval mat. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot*. This picture shows every evidence of having been painted from the full-length "teapot" type; the features, arrangement of the hair and other details resemble this type much more closely than they do the "Athenæum" head.

Formerly in the possession of Doctor Charles J. Stille (1819–1899), the historian, and for many years an officer of the Historical Society of Pennsylvania. It is now owned by Mrs. Ferree Brinton of Philadelphia.

Fielding, No. 93.

(91)

Canvas, c. 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot*, plain background.

Formerly owned by F. L. Goodall of 57 Pall Mall, London, from whom it was acquired by Morris K. Jessup of New York, who bequeathed it to the New York Chamber of Commerce in 1908, the Honorable Joseph H. Choate delivering the presentation speech.

Fielding, No. 94.

·(92)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat.

Painted for Counsellor John Dunn (q.v.), an Irishman who came to this country at about the time when Stuart was painting the Washington portraits. (His own portrait was painted by Stuart three times.) On his return to England Counsellor Dunn took this portrait of Washington with him. In 1909 it was purchased from his descendants and brought back to America. It was acquired by C. L. F. Robinson of Hartford, Connecticut, and is now owned by his widow.

Fielding, No. 95.

·(93)·

Boston, c. 1815–20. Panel, 26¼ x 21½ inches. Bust, showing the left side of the face.

Originally owned by Colonel Lewis Sanders of Sandersville, near Lexington, Kentucky, who gave it about 1820 to Major William Smith Dallam of Lexington, who gave it to his daughter, Frances Paca Dallam, wife of Doctor Robert Peters of Lexington. At her death in 1907 the portrait passed to her heirs and was sold by Miss Johanna Peters to Jonce I. McGurk, New York, who, in 1917, sold it to Albert H. Wiggin, Esq., of New York, the present owner.

Fielding, No. 96.

·(94)·

"Athenæum" type. Bust, showing the left side of the face.

This portrait, called the "Allentown" portrait, was originally owned by Samuel D. Frank of Reading, and later of Harrisburg, Pennsylvania. It passed into the hands of William Buchler of Harrisburg about 1828. In 1902 it was purchased from W. J. Fisher, an art dealer in Washington, by Ralph King, Esq., of Cleveland, Ohio, its present owner.

Fielding, No. 97.

·(95)·

Panel, 28 x 23 inches. Bust, "Lansdowne" type of head. Black coat and waistcoat, white neckcloth and grayish-white *jabot*. Plain warm brown background. The panel shows a split at top center which has been carefully repaired.

This portrait, said to have belonged at one time to Marshal Grouchy, who was a friend of Jerome Bonaparte (q.v.), was sold in an auction with property belonging to the family of Joseph R. Ingersoll, a lawyer of Philadelphia; it was purchased by Frank Evans Marshall of Philadelphia and was sold by his heirs to Albert Rosenthal of Philadelphia.

Fielding, No. 98.

·(96)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing left side of the face; black coat and lace *jabot;* plain background.

Purchased about 1905 by the late Senator William A. Clark of New York from Miss Mary Ellen Ford and Charles Henry Hart. (A large part of the Clark collection was offered to and accepted by the Corcoran Art Gallery of Washington, District of Columbia, in 1925.)

Fielding, No. 100.

·(97)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing left side of the face; black coat, lace *jabot*, and large black queue bow. Plain, neutral background.

Owned by the Mount Vernon Ladies' Association of the Union, Mount Vernon, Virginia. It was given to them by Miss Ida A. Richardson of Louisiana in 1904 on behalf of her sister, Miss Caroline H. Richardson of Louisville, Kentucky, with the following certificate:

"This Stuart's portrait of Washington was purchased by George Beck of Boston for Mary Alexander Parker of Lexington, Kentucky, and was purchased at the public sale of Miss Parker's effects by William Richardson, then residing in Lexington, and by him brought to Louisville."

Fielding, No. 101.

(98)

Boston, 1810. Panel, 25¼ x 21 1/16 inches. "Athenæum" type. Black coat, white neckcloth and lace *jabot*.

Painted for the Honorable Josiah Quincy (q.v.) of Quincy, Massachusetts, who bequeathed it to his son, Josiah Quincy of Boston, who left it to his son, Josiah Phillips Quincy, who, in 1896, sold it to George Nixon Black, Esq., of Boston. The Honorable Josiah Quincy visited Stuart's studio in Essex Street, Boston, on several occasions and is said to have purchased this portrait during one of his calls.

Fielding, No. 102.

(99)

30 x 25 inches. Bust, showing left side of the face; plain background; vignetted. Possibly a study for the Peter-Jay-Munro portrait of Washington owned by the New York Public Library.

Presented to Major Sullivan Ballou when he was speaker of the Rhode Island House of Representatives. Major Ballou was killed in the Battle of Bull Run and the portrait passed to his mother, Mrs. Emeline F. Ballou, who bequeathed it to her daughter, Mrs. Bogle, who left it to her son, F. M. Bogle of Chicago, who sold it to Albert Rosenthal of Philadelphia, from whom it was purchased, in 1919, by Walter Jennings, Esq., of New York.

REPRODUCED, in half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 240. Fielding, No. 103.

(100)

Canvas, 28¾ x 23⅞ inches. "Athenæum" type. Black coat, white neckcloth and linen shirt ruffle. Black queue bow. Plain background of greenish-brown.

This portrait has been in the possession of the Fredericksburg (Virginia) Lodge No. 4, A. F. and A. M., since the memory of the oldest member. The lodge records were destroyed in 1863 during the Civil War. The portrait was damaged at that time but has been restored.

Fielding, No. 104.

·(101)·

Panel, 30 x 24 inches. "Athenæum" type. Bust, showing the left side of the face.

Owned for years by the family of Mrs. Kershaw, from whom it was purchased by the Macbeth Galleries of New York, and sold to the present owner, Zenas Crane, Esq., of Pittsfield, Massachusetts.

Fielding, No. 105.

·(102)·

Canvas, 28½ x 23½ inches. "Athenæum" type. Bust, showing left side of the face; black coat, white neckcloth and lace *jabot*. A crimson curtain in the background is folded back at the left, showing a glimpse of blue sky and clouds at lower left.

Painted for Richard Worsam Meade (q.v.) and sold in the Meade sale at the Academy of the Fine Arts, Philadelphia, March 15, 1853 (No. 68 in catalogue), to John Wolfe of New York. At the Wolfe sale, December 22, 1863, it was bought by J. W. Southmay, who sold it later to John P. Beaumont, who kept it in his possession until his death. It then passed by sale or bequest to someone now unknown, who sold it in June, 1888, to Messrs. Doll & Richards of Boston, who in the same year sold it to the forebear of the present owner in Boston.

Fielding, No. 107.

·(103)·

Panel, 25½ x 21½ inches. "Athenæum" type. Bust, showing the left side of the face; black coat.

This portrait came from Harrisburg, Pennsylvania, where it was owned for many years. It was purchased by Doll & Richards of Boston and sold by them to Mrs. Pickman. It is now owned by her son, Dudley Leavitt Pickman, Esq., of Boston.

Fielding, No. 108.

·(104)·

Canvas, c. 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; plain background of an amber shade.

About twenty-five years ago Albert Rosenthal bought this portrait at a public sale in Philadelphia for Joseph Wright (1841–1914) of Philadelphia. It is now owned by W. D. Craig Wright, Esq., of Philadelphia.

Fielding, No. 109.

·(105)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; plain background.

At one time owned by John Jay Chapman, Esq., of New York, who inherited it from his family in Boston. Mr. Chapman presented it to the Cathedral at Washington, District of Columbia. It is now deposited at the Corcoran Art Gallery, Washington.

Fielding, No. 111.

·(106)·

Canvas, 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat; plain background.

At one time in the possession of Mrs. Walter Damrosch of New York, who sold it to Mrs. Vance McCormick of Chicago.

Fielding, No. 112.

·(107)·

Canvas, c. 30 x 25 inches. "Athenæum" type. Bust, showing the left side of the face; black coat; plain background.

This portrait was for many years in the possession of Joseph Pulitzer, publisher of the New York *World*, who left it to his widow.

Fielding, No. 113.

·(108)·

Boston, c. 1810. "Athenæum" type. Bust, showing the left side of the face.

It hung for many years in the State Library at Richmond, Virginia. It was painted for Samuel Myers (q.v.), and was presented by him, shortly before his death, in 1836, to the State Library. It was there as late as 1882, but has since disappeared.

Fielding, No. 114.

·(109)·

"Athenæum" type. Bust, showing the left side of the face; black coat and *jabot*.

Originally owned by David Hoye of Carlisle, Cumberland County, Pennsylvania, and then by his son, John Hoye. At Mr. Hoye's death in 1821 or 1822 it was purchased from the estate by Honorable John Hoye Ewing, Esq., of Washington, Pennsylvania.

Fielding, No. 122.

·(110)·

Canvas. "Athenæum" type. Bust, showing the left side of the face; black coat, white neckcloth, and linen ruffle; the background is of a warm reddish tone.

Fielding, No. 124, where it says: "This portrait was originally owned in Virginia, and was acquired by Henry N. Cook, a well-known gold-beater of Philadelphia and a great admirer of George Washington. It was purchased by Miss C. Smith of Keyport, New Jersey, at the sale of the estate of her uncle, Henry N. Cook."

·(111)·

Canvas, 30 x 25¼ inches. Bust, showing the left side of the face; black coat, white neckcloth and lace *jabot*. A red curtain in the background is draped back at left, showing the base of a column and sky with clouds.

This portrait was for many years in China; it was brought to England about

1850 and taken to America by a Boston trader. It was acquired by the Howard Young Galleries of New York.

REPRODUCED—
In half-tone, in Fielding's "Gilbert Stuart's Portraits of George Washington," 1923, facing page 230.
In half-tone, in *Art News*, New York, February 3, 1923.
Fielding, No. 68.

A portrait of George Washington is mentioned in Mason, page 107, as belonging to the Phillips family of North Andover, which claimed that it "was painted by Stuart for Francis Lightfoot Lee of Virginia." In 1884 this portrait is said to have been taken to England, and a living descendant of the Phillips family sent it in 1921 to the United States for sale. Mr. Lawrence Park examined the canvas on September 26, 1921, in Boston and made the following entry in his card index: "Not a Stuart, but a copy of the Barlow-Kountze picture, which is also not by Stuart." The following day he wrote a letter to Mantle Fielding, Esq., of Philadelphia, repeating this opinion. Two and a half years later, during his last illness, a photograph of this same Washington portrait was submitted to him and he wrote a letter, dated March 5, 1924, in which he indorsed the painting as "an original portrait by Stuart of the Betts type." This letter was subsequently published in a brochure privately printed for Mr. Frederic Fairchild Sherman of New York in July, 1924.

PORTRAITS ATTRIBUTED TO GILBERT STUART

PORTRAITS ATTRIBUTED TO GILBERT STUART

SIR RICHARD ARKWRIGHT (1732–1792). Canvas, 30 x 25 inches. Half-length, seated, body to front, head half-way to left. Holds a book in his left hand. This portrait passed through the hands of a London dealer and was sold at the sale of the Frank Bulkeley Smith collection, American Art Association, New York, April 22–23, 1920, No. 138. It was exhibited at the Worcester Art Museum, Worcester, Massachusetts. Reproduced, in half-tone, in catalogue of the F. B. Smith sale. "Not by Stuart" (Charles Henry Hart). "Doubtful" (Lawrence Park).

LADY BARTLAYER. Canvas, 29 x 24½ inches. Half-length, seated, half-way to left, with eyes in the same direction. From the collection of a Miss Blackburn, Newcastle-on-Tyne, England, it passed to Arthur Tooth, of London. Sold at auction at the Arthur Tooth sale, American Art Association, New York, February 19, 1925, No. 54. Reproduced, in half-tone, in catalogue of the Tooth sale.

JUDGE EGBERT BENSON (1746–1833). Canvas, 30 x 25 inches. Similar in composition and color to the Stuart portrait of Judge Benson owned by Mrs. Arthur Iselin, of Bedford House, Katonah, New York. Presented in 1864 by George S. Stephenson to the Long Island Historical Society, Brooklyn, New York. Reproduced in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 65.

COMMODORE SIR RICHARD HUSSEY BICKERTON (1759–1832). Canvas, 51 x 39 inches. Three-quarters length, standing, full face. Owned by the Earl of Sandwich, Hinchingbrooke, Huntingdon, England. Listed in Strickland as by Stuart, but according to the owner the work of Sir Nathaniel Dance.

EDMUND BURKE. Canvas, 22½ x 18½ inches. Bust portrait, seated, almost profile, to left. Sold at auction at Christie's, London, March 14, 1924, No. 110.

LAMBERT CADWALADER (1742–1823). Owned, in 1889, by his grandson, John L. Cadwalader, Esq., of New York. Listed in Mason, over the initials of Charles Henry Hart, as "a poor specimen of Stuart's work," but later Mr. Hart changed his opinion and declared it to be, according to Bowen, page 433, "a very fine example of Sully's early work." Exhibited at the Loan Exhibition of Historical Portraits, Philadelphia, 1887, No. 74; at the Loan Exhibition held in New York during the Centennial Celebration of the Inauguration of Washington, 1889, No. 75. Reproduced in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 72.

LIEUTENANT-GOVERNOR COBB. Listed in Mason as owned by the Massachusetts Historical Society. "This picture is Chester Harding's copy after Stuart's portrait of General David Cobb [q.v.]" (Lawrence Park).

LUCIUS HENRY DAWSON (1770–1795). Canvas, 30x25 inches. Half-length, seated three-quarters to left, with eyes directed toward spectator. Naval uniform. Curtain in background, drawn back at left, revealing view of sea and ship under full sail. In the possession of his great-nephew, Blayney R. Townley Balfour, Esq., of Townley Hall, Drogheda, Ireland. Listed in Strickland.

MRS. PENELOPE DAYRELL, NÉE MILLER. Canvas, 37½x26 inches. Half-length, seated, body almost to front, head tilted slightly toward her left shoulder and turned half-way to right. Hands clasped in lap. Sold at auction at Christie's, London, March 14, 1924, No. 148.

MISS MAHITABLE DEXTER. Listed in Mason. "This portrait is the work of Ralph Earle and was acquired in 1923 by the Rhode Island School of Design, Providence, Rhode Island" (Lawrence Park).

CHARLES DRUMMOND. Canvas, 30x25½ inches. Half-length, turned half-way to left, with eyes directed toward spectator. Sold at sale of the Arthur Tooth collection, American Art Association, New York, February 19, 1925, No. 57. Reproduced, in half-tone, in catalogue of the sale.

CHARLES D'WOLF (1745–1820). Canvas, 30x24 inches. Bust portrait, turned half-way to left, with eyes directed toward spectator. Owned in 1880 by Mrs. William Bradford D'Wolf, of Bristol, Rhode Island, and later by Colonel Samuel P. Colt, at whose death, in 1921, it passed to his son, Russell Colt, Esq.

Exhibited at the Rhode Island School of Design, Providence, Rhode Island, in 1895–96, and in 1914. Listed in Mason.

REAR-ADMIRAL RICHARD EDWARDS. Canvas, 49 x 39 inches. Three-quarters length, standing, to front. Owned by the Earl of Sandwich, Hinchingbrooke, Huntingdon, England. Listed in Strickland as by Stuart, but is, according to the owner, the work of Sir Nathaniel Dance.

JACOB EICHHOLTZ (1776–1842). Owned by a descendant in Philadelphia, Pennsylvania. Mentioned in an article on Eichholtz published in the *Pennsylvania Historical Magazine*, January, 1913, by the Honorable William U. Hensel. "I am firmly convinced that the picture was not painted by Stuart" (Mantle Fielding).

MRS. BETSY HARTIGAN (born 1758). 20 x 15½ inches. Bust portrait, turned half-way to right. Owned by the Laura Davidson Sears Academy of Fine Arts of the Elgin Academy and Junior College, Elgin, Illinois. Reproduced, in half-tone, in catalogue of the Sears Academy, page 18.

WILLIAM HARWOOD (1744–1802). Canvas, 50 x 40 inches. Half-length, facing to front. Reproduced, in half-tone, in *The Burlington Magazine*, September, 1915, facing page 217, as by Stuart, and described in an article by Lionel Cust, page 217. The November issue, 1915, of the same magazine, contains an article by Charles Henry Hart, expressing his opinion that the portrait was painted by Mather Brown.

CHANCELLOR SIR BEAUMONT HOTHAM (1737–1814). Three-quarter length, standing, body to front, head half-way to right. Dressed in robes of a Baron of the Exchequer. Reproduced in "The Hothams," by A. M. W. Stirling, London, 1918, Vol. II, facing page 332, as by Stuart. According to Lord Hotham, the present owner, the portrait was painted by Sir Nathaniel Dance and was engraved by Valentine Green.

GENERAL SIR CHARLES HOTHAM (1729–1794). Three-quarter length, standing, body almost front, head three-quarters left. Dressed in uniform. Reproduced in "The Hothams," by A. M. W. Stirling, London, 1918, Vol. II, facing page 24, as by Stuart. According to Lord Hotham, the present owner, the portrait is by Sir Nathaniel Dance.

ADMIRAL WILLIAM HOTHAM (1736–1813). Full length, standing, body to front, head half-way to left. Dressed in uniform. Reproduced in "The Hothams," by A. M. W. Stirling, London, 1918, Vol. II, facing page 296, as by Stuart. According to Lord Hotham, the present owner, the portrait is by H. Howard, R.A.

In connection with these Hotham portraits it may be said that Stuart did paint portraits of four members of the Hotham family, but all of them are bust size. They are in the possession of the present Lord Hotham and are listed in their proper places.

DOCTOR HOUGHTON. Listed in Mason. The name is a misspelling for Doctor William Hartigan (q.v.), whose portrait was painted by Stuart.

RICHARD, EARL HOWE (1726–1799). Canvas, 30x25 inches. Half-length, body almost front, head and eyes turned half-way to spectator's left. Bought at public auction in London, 1893, by Henry Graves & Co., and sold by them to David Bendam, of Baltimore, Maryland, from whom it was purchased by N. M. Matthews, Esq., who in turn sold it to a New York dealer. Passed through a New York private collection and was sold at auction at the Anderson Galleries, March 26, 1925, No. 311, as the work of Mather Brown. "It isn't a Stuart and I don't think it is a Brown, although it may possibly be" (Lawrence Park).

ABRAHAM KURTZING AND MRS. ABRAHAM KURTZING. Listed in Mason. Exhibited at the Loan Exhibition of Historical Portraits, held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888; loaned by Henry Pratt McKean, of Philadelphia. The name Kurtzing is a misspelling for Kintzing, and the portraits are, according to the late Charles Henry Hart, the work of Thomas Sully.

CHARLES LEE (1758–1815). Canvas, 27x22 inches, framed in oval. Bust portrait, turned three-quarters to right, with eyes directed toward spectator. Inherited by his daughter, Elizabeth Gordon Lee (born 1813), wife of the Reverend Abraham David Pollock, who left it to her daughter, Anne Lee Pollock, wife of Charles P. Janney, Esq., of Leesburg, Virginia. Listed in Mason. Reproduced in Alexander's "Stratford and the Lees Connected with Its History," 1912, page 168. "Not by Stuart" (Lawrence Park). A copy of this por-

trait is in Independence Hall, Philadelphia, and a very similar portrait is in the Department of Justice, Washington, District of Columbia.

COLONEL LAWRENCE FIELDING LEWIS (d. 1839). Canvas, 24x20 inches. Bust portrait, showing him as an old man. Body almost front, eyes directed toward spectator. Tortoise spectacles pushed up on forehead. Inherited by his son, Lorenzo Lewis (1804–1847), who left it to his son, George Washington Lewis (1829–1885), from whom it passed to the present owner, William Travers Lewis, Esq., of Berryville, Clarke County, Virginia. Listed in Mason, who was unable to find it.

JOHN MASON, JR. (1796–1859). Canvas, 31½x26 inches. Nearly half-length, turned slightly to left. Right hand thrust into coat. Owned by Mrs. Georgie Mason Tries and Mrs. James W. Partlan, of Detroit, Michigan. Exhibited as a portrait of "General John Mason" at the Pilgrim Tercentenary Exhibition, Detroit Institute of Arts, Detroit, Michigan, 1921.

GEORGE MEADE (1741–1808). Canvas, 30⅜x24⅛ inches. Bust portrait, body almost front, head three-quarters to left, eyes in the same direction. Inherited by his son, Richard Worsam Meade (1778–1823), from whom it passed to his son, Commodore Richard Worsam Meade, U.S.N. (1807–1870), who left it to his son, Rear-Admiral Richard Worsam Meade, U.S.N. (1837–1897), who bequeathed it to his son, Richard Worsam Meade, Esq., of Mount Kisco, New York. Exhibited at the Centennial Exposition, Philadelphia, 1876, attributed to Sir Thomas Lawrence; at the Hudson-Fulton Exposition, New York, 1909, No. 40, attributed to Gilbert Stuart; at the Pilgrim Tercentenary Exhibition, Detroit Institute of Arts, Detroit, Michigan, 1921, attributed to Gilbert Stuart. Deposited in 1897 at the Pennsylvania Academy of the Fine Arts, Philadelphia, and attributed to Sir Thomas Lawrence. Listed in Fielding, No. 88.

CAPTAIN HUGH MOORE (1763–1848). A half-length portrait, showing him seated, turned three-quarters to the right, with eyes in the same direction, and holding a rolled paper in his left hand. Owned by H. Armitage Moore, Esq., of Rowallane, Saintfield, County Down, Ireland. Reproduced in "Buck Whaley's Memoirs," edited by Sir Edward Sullivan, London, 1906, facing page XIII, as "by Stewart." Listed in Strickland. Upon examination in August,

1925, it was found that the picture is signed and dated in the upper left corner "T. Robinson, Pinxt. 1808."

JOHN PARK (born 1723). Canvas, 30 x 24¾ inches. Half-length, turned half-way to right, with eyes toward spectator. In his right hand he holds the fore-paws of an English spaniel. Landscape background. Exhibited at the Museum of Fine Arts, Boston, in 1910 and 1911, and presented to the Museum in 1924 by Robert and Dorothy Jordan.

PORTRAIT OF A GENTLEMAN. Exhibited at the First Chronological Exhibition of American Art at the Brooklyn Art Association, March, 1872, No. 103, loaned by N. D. Morgan, Esq. The picture is the work of John Trumbull.

HONORABLE JOHN RHEA (c. 1753–1832). Half-length, body to front, head three-quarters to left, eyes in the same direction. Both hands in front on table, holding a package of letters or documents. Bought at an auction, May 26, 1865, by William Sumner Appleton (1840–1903), of Boston, and now owned by his daughter, Mrs. George Francis Weld, of Santa Barbara, California. Listed in Fielding, where it says: "Exhibited at Boston Museum of Fine Arts, and at Copley Hall in 1896."

VICE-ADMIRAL MOLYNEUX, LORD SHULDHAM (c. 1717–1798). Canvas, 50 x 39 inches. Three-quarters length, standing, body turned slightly to right, head half-way to left, eyes in the same direction. Owned by the Earl of Sandwich, Hinchingbrooke, Huntingdon, England. Listed in Strickland as by Stuart, but is, according to the owner, the work of Sir Nathaniel Dance.

DOCTOR BENJAMIN SHURTLEFF. Listed in Mason. "Not by Stuart" (Lawrence Park).

ADMIRAL STAPLES. Strickland lists a Stuart portrait of Admiral Staples as owned by the Earl of Sandwich, Hinchingbrooke, Huntingdon, England, but the latter states that he does not own such a portrait and never heard of it.

MRS. RACHEL TRENCHARD STRICKLAND (1789–1866). Canvas, 30 x 25 inches. Half-length, half-way to the right. Reproduced, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Gal-

leries, New York, 1918, page 115. "This is most likely the work of Jacob Eichholtz" (Lawrence Park).

HELEN, LADY STRONGE, NÉE TEW (c. 1765–c. 1855). Canvas, c. 36 x 24 inches. Half-length, seated and turned slightly to the right, with eyes directed toward the spectator. Painted in oval with dark spandrels. Inherited by her son, Sir James Stronge, second Baronet (1786–1864), who left it to his son, Sir James Stronge, third Baronet (1811–1885), from whom it passed to his brother, Sir John Calvert Stronge, fourth Baronet (1813–1899), who bequeathed it to his son, Sir James Henry Stronge, fifth Baronet, of Tynan Abbey, Tynan, County Armagh, Ireland. Listed in Strickland.

REVEREND SAMUEL COOPER THACHER (1785–1818). Canvas, 29 x 24 inches. Bust, three-quarters to left. In ministerial robe and bands. Holds book in his right hand. Reproduced, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries, New York, 1918, page 117. "This is most likely the work of Gilbert Stuart Newton" (Lawrence Park).

CHIEF-JUSTICE WILLIAM TILGHMAN (1756–1827). Listed in Mason, who says: "Owned by the heirs of the late Mrs. Greenleaf, who was his sister-in-law. There is a copy of it, by Neagle, in the Law Library, Philadelphia," According to the late Charles Henry Hart, there is no evidence that Stuart ever painted a portrait of William Tilghman.

COMMODORE THEODORE TINGEY (1750–1829). Canvas, c. 36 x 28 inches. Three-quarters length, seated half-way to right, with eyes toward spectator. Owned by Captain Thomas Craven, U.S.N. Listed in Fielding. It is not the work of Stuart, but a copy after another and identical portrait of Commodore Tingey, owned by Mrs. Sidney De Kay, of New York City, which is also not by Stuart, and possibly by John Wesley Jarvis.

NATHANIEL TRACY. Listed in Mason. Owned by the Public Library of Newburyport, Massachusetts. "This portrait is the work of Mather Brown" (Lawrence Park).

WILLIAM TUDOR, SR. Listed in Mason, and owned, in 1879, by Robert Hallowell Gardiner, of Gardiner, Maine. "It is possibly the work of Mather Brown" (Lawrence Park).

ISAAC VAN DER BEEK (1743–1833). Panel, 34x27 inches. Half-length, seated half-way to the right. Reproduced, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries, New York, 1918, page 110; in half-tone, in catalogue of William J. Ralston sale, American Art Galleries, New York, March 12, 1926, No. 56. "This is most likely the work of John Vanderlyn" (Lawrence Park).

MRS. RACHEL RYERSON VAN DER BEEK (1851–1825). Panel, 34x27 inches. Half-length, seated half-way to the left. Reproduced, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries, New York, 1918, page 111; in half-tone, in catalogue of William J. Ralston sale, American Art Galleries, New York, March 12, 1926, No. 57. "This is most likely the work of John Vanderlyn" (Lawrence Park).

STEPHEN VAN RENSSELAER (1765–1839). Canvas, 30½x24 inches. A little larger than bust, turned three-quarters to left, with eyes toward spectator. Loaned by the trustees of the estate of Stephen Van Rensselaer Townsend to the Metropolitan Museum of Art, New York City, from 1913 to January, 1925.

GEORGE WASHINGTON. Listed in Fielding, No. 116, as being "noted from description," and that the original was not seen by him. Upon examination it proved to be one of the paintings on glass, made in China. (This information furnished by Mantle Fielding, Esq., of Philadelphia.)

JONATHAN WEBB (?). Panel, 27x21¼ inches. Bust, seated three-quarters to left, with eyes toward spectator. Sold at auction at the American Art Association, New York, January 17, 1922, No. 29. Reproduced, in half-tone, in catalogue of the sale. "Not by Stuart" (Lawrence Park).

MRS. DANIEL WEBSTER, NÉE GRACE FLETCHER (1781–1828). Canvas, 29¼x24¼ inches. Half-length, seated three-quarters to right. Left hand resting on arm of chair. Landscape background. Sold at the sale of the Frank Bulkeley Smith collection, American Art Association, New York, April 22–23, 1920, No. 139. Reproduced, in half-tone, in catalogue of the sale. "Not by Stuart" (Lawrence Park).

ANN WESTERVELT. Canvas, 25x20 inches. Half-length, standing three-quarters to the right. Exhibited at the Weston Art Gallery, New York, in 1924. Reproduced, in half-tone, in *American Art News*, April 5, 1919.

PRESENT OWNERS

PRESENT OWNERS

OWNERS	SUBJECT
Abbott, Mrs. Gordon; Boston	Doctor James Lloyd
Adams, Arthur; Boston	John Quincy Adams
	Mrs. John Quincy Adams
Adams, Brooks; Boston	John Adams
	Mrs. John Adams
Adams, Charles Francis; Boston	John Adams
	Mrs. John Quincy Adams
Adams, Mrs. Mary O.; Washington, D. C.	Peter Chardon Brooks
Albright Art Gallery; Buffalo, N. Y.	Gabriel Manigault
	Mrs. Gabriel Manigault
	James Ogilvy
Alsop, Francis J. Oliver; East Milton, Mass.	Ebenezer Oliver
	Mrs. Ebenezer Oliver
Amory, Mrs. Charles W.; Boston	Mrs. David Sears
Annmary Brown Memorial; Providence, R. I.	Benjamin West
Appleton, William Sumner; Boston	George Sigmund Facius
Arnot Art Gallery; Elmira, N. Y.	Portrait of a Gentleman
Art Institute of Chicago	Major-General Henry Dearborn
Artists' Fund Society (present seat of this society is unknown)	Mrs. Samuel Blodget and Child
Aspinwall Gallery; New York	Mrs. James Lloyd
Astor, Viscount Waldorf; England	John Jacob Astor
Atkins, Francis Higginson; Las Vegas, N. M.	Dudley Atkins Tyng
Avery, John A.; Somerville, Mass.	Henry Howell Williams
Babcock, Henry; San Francisco	Adam Babcock
Balch, Thomas Willing and Edwin Swift; Philadelphia	William Bingham
Bamberger, Louis; Newark, N. J.	John Willet Hood
Bangs, Miss Edith; Boston	Walter Channing
	Mrs. Walter Channing
Bangs, Francis Reginald; Boston	David Hinckley
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Bartol, Miss Elizabeth H.; Boston	Mrs. John Clarke Howard
	Colonel James Swan
	Mrs. James Swan
Bates, Mrs. Orric; Boston	Miss Elizabeth Inches
Bayard, Mrs. Thomas F.; Washington, D. C.	Mrs. Henry Clymer
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	Mrs. Jeremiah Mason
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Beverly Historical Society; Beverly, Mass.	Moses Brown
Binney, Dr. Horace; Boston	Honorable Horace Binney
Bliss, William A. J.; Baltimore	Mrs. William Davis
Bliss, William Julian Albert; Baltimore	William Davis
Blodget, Mrs. Lucy Randolph; Scarsdale, N.Y.	Francis Malbone and his younger brother, Saunders
Bond, Alfred H.; New York	Nathan Bond
	Mrs. Nathan Bond
Boston Athenæum; Boston	Reverend Joseph Stevens Buckminster
	Thomas Clement, Sr.
	James Perkins
	William Smith Shaw
	George Washington
	Martha Washington
Boston Society for the Care of Girls; Boston	Mrs. John May
	Mrs. Samuel Stillman
Bowditch, Ingersoll; Boston	Mercy Shiverick Hatch
Bowditch, James H.; Boston	Nathaniel Bowditch
Bowdoin, George Temple; New York	Lady John Temple
Bowdoin College; Brunswick, Me.	James Bowdoin
	Mrs. James Bowdoin
	Major-General H. A. S. Dearborn
	Mrs. H. A. S. Dearborn
	Thomas Jefferson
	James Madison
	Mrs. Thomas Cogswell Upham
Bowen, Clarence Winthrop; New York	Governor William Branch Giles
Bowles, Mrs. Francis Tiffany; Boston	Mrs. Samuel Savage
Boylston, Ward N., Jr., and Miss Barbara	Ward Nicholas Boylston
	Ward Nicholas Boylston (profile sketch)
Bradlee, Frederick J.; Boston	Josiah Bradlee
Bradley, Mrs. J. Gardner; Boston	Mrs. William Bingham
	Thomas Willing
Braun, John F.; Philadelphia	Colonel John Chesnut
	Thomas Willing Francis
	Mrs. Samuel Swett
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	Governor John Brooks
Brooks, Mrs. Graham; Boston	William Aspinwall
Brooks, Mrs. Shepherd; Boston	Rezin Davis Shepherd
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	Mrs. Philip Wager
Brown, Mrs. Frank H.; Providence, R. I.	Mrs. Thomas Willing Francis
Bryan, Robert; Richmond, Va.	Stephen Decatur
Bryas, see de Bryas	
Buck, F. W.; Aurora, Colo.	Stephen Bean
Bulkley, Mrs. Jonathan; New York	Doctor William Samuel Johnson
Burgess, Dr. Alex. Manlius; Providence, R. I.	Samuel Dunn
	Mrs. Samuel Dunn
Burroughs, George; Boston	Reverend Charles Burroughs
Bush, Miss Theoda Foster; Boston	John Bartlett, M.D.
	Mrs. John Bartlett
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Cabot, Miss Caroline E. Perkins; Boston	Francis James Jackson
Cabot, Miss Mary Geraldine; Boston	Thomas Handasyd Perkins
Cabot, Oliver Hazard Perry; Chester, Pa.	Commodore Oliver Hazard Perry
Cabot, Mrs. William Robinson; Boston	Reverend John Sylvester John Gardiner
Cadwalader, John; Philadelphia	Phineas Bond
	Baron Erskine
	Honorable Mrs. Erskine
Callender, Miss Mary R.; New York	John Callender
	Thomas Callender
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	Edward Stow
	Robert Thew
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	Stephen Van Rensselaer
	Luke White
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	Lawrence Reid Yates
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CLEMENT, MISS LUCY LOUISA ADAMS; Newburyport, Mass.	John Adams
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	Charles Pinckney
	Robert Young
COCHRAN, MISS FANNY; Philadelphia	John Travis

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Coffin, J. H. E.; Washington, D. C.	Richard Harrison
Coleman, Charles Washington; Washington, D. C.	John Randolph
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Cook, Mrs. Henry A.; Marblehead, Mass.	Mrs. Stephen Peabody
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Coolidge, Sidney; Concord, Mass.	Samuel Pickering Gardner
Coolidge, Jr., Mrs. Thomas Jefferson; Boston	Mrs. Joseph Lewis Cunningham
	David Sears
	Earl of St. Vincent (?)
Coolidge, Thomas Jefferson; Boston	John Adams
	Thomas Jefferson
	James Madison
	James Monroe
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	Mrs. Samuel Parkman
	Mrs. Samuel Parkman
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	Head of an Unknown Child
Curtis, Heirs of Mrs. Greely S.	Mrs. Nathaniel Coffin
Curtis, Miss Harriot Sumner; Manchester, Mass.	Doctor Nathaniel Coffin
Curtis, Mrs. Horatio Greenough; Boston	David Stoddard Greenough
Cushing, Miss Ellen Watson; Boston	Mrs. Thomas Cushing
Cushing, Estate of Mrs. John Gardiner; Boston	Reverend John Sylvester John Gardiner
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DAVIE, PRESTON; New York	James Patton Preston
	Reverend William Preston
DAVIS, AARON; Boston	Aaron Davis
DAVIS, GHERARDI; New York	Rufus King
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	Mrs. William Bingham and her daughter Maria Matilda
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	Mrs. Samuel Doggett
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DEXTER, GORDON; Boston	Samuel Dexter
DEXTER, MRS. WIRT; Boston	Andrew Dexter
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DI PANDOLFINA, PRINCESS; Florence, Italy	James Bowdoin
	Mrs. James Bowdoin
DIXON, ALEXANDER JAMES DALLAS; Philadelphia	General Thomas Mifflin
DORR, SULLIVAN	Mrs. Sullivan Dorr
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	Mrs. James Greenleaf
	Portrait of a Gentleman

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ERNST, MRS. OSWALD HERBERT; Washington, D. C.	Thomas Amory
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EUSTIS, GEORGE DEXTER; Vineyard Haven, Mass.	Miss Maria Bartlett
EXECUTIVE MANSION; Washington, D. C.	Thomas Jefferson
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FARRAN, MISS; Highfield Manor, Whitechurch County, Dublin, Ireland	Charles Farran
	Mrs. Charles Farran
FARWELL, MRS. WALTER; Syosset, L. I., N. Y.	Richard Cutts
FAY, MRS. HENRY H.; Boston	James Henderson Elliot
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FISHER, GEORGE HARRISON; Philadelphia	Mrs. William Bingham
FORREST HOME; Holmesburg, Pa.	Edwin Forrest
FORT WORTH ART ASSOCIATION; Fort Worth, Tex.	Miss Clementina Beach
FOWLER, PROFESSOR HENRY THATCHER; Providence, R. I.	James Keadie Swan
FOWLER, ROBERT LUDLOW, JR.; New York	Doctor John Bullus
	Mrs. John Bullus
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GALE, HERBERT E.; Boston	Marquis of Waterford
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GRANT, JR., ROBERT; London	Patrick Grant
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GRAY, FRANCIS; Milton, Mass.	William Gray
	William Rufus Gray
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	Ward Chipman, Jr.
	John Chipman Gray
	Mrs. William Gray
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GRAY, MORRIS; Boston	Miss Anna Powell Mason
GRAY, ROLAND; Boston	William Gray
GREENLEAF, RICHARD CRANCH; Lawrence, Long Island, N. Y.	James Greenleaf
GREENOUGH, DAVID STODDARD; Boston	David Stoddard Greenough
GREENWICH HOSPITAL; London	Captain William Locker
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HALFORD, SIR HENRY, BART.	John Philip Kemble as "Richard III"
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HAMMOND, JAMES H.; Columbia, S. C.	Richard Paton
HAMMOND, THE MISSES; London	George Hammond
HANKS, MRS. CHARLES STEDMAN; Boston	Mrs. Hallam
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	Doctor James Stuart

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	Portrait of a Lady
HARRISON, MRS. CHAS. F.; Leesburg, Va.	Mrs. Charles Lee
HARRISON, HONORABLE FRANCIS BURTON;	Thomas Jefferson
Teaninich House, Alness, Rosshire, Scotland	
HART, MRS. CHARLES HENRY; New York	Ozias Humphry
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HARVARD UNIVERSITY; Cambridge, Mass.	John Quincy Adams
	Fisher Ames
	Benjamin Bussey
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Brookline, Mass.	
HEATH, WILSON G. HUNT; Paris	Mrs. Abisha Delano
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HENRY, W. BARKLIE; Philadelphia	Mrs. Bernard Henry
HEPBURN, MRS. WILLIAM HORACE; Philadelphia	Commodore John Barry
HEWETT, MISS; Milford-on-Sea	Hugh Hamilton
	Mrs. Hugh Hamilton
HEWETT, MRS. LEONARD; Louisville, Ky.	Wilson Cary Nicholas
HIGGINSON, MRS. FRANCIS LEE; Boston	Captain John Derby
HIGGINSON, GEORGE; Winnetka, Ill.	Stephen Higginson
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Moccasin Lodge, Framingham, Mass.	
HOFFMAN, MRS. OGDEN; New York	Joseph Ogden Hoffman
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HOPKINS, EUSTIS LANGDON; New York	William Eustis
HOPKINSON FAMILY, THE; Philadelphia	Joseph Hopkinson
	Mrs. Joseph Hopkinson
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Beverley, Yorkshire, England	General George Hotham
	Lord Bishop Doctor John Hotham
	Admiral William Hotham
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	John Jay
	Stephen Van Rensselaer
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JAY, JOHN CLARKSON; New York	John Jay
JAY, PETER A.; New York	John Jay
JEFFRIES, MRS. JOHN AMORY; Boston	Reverend William Ellery Channing
JEFFRIES, WILLIAM AUGUSTUS; Boston	Mrs. Leonard Vassall Borland
JENNINGS, MISS ANNIE BURR; New York	Theodosia Burr
JENNINGS, WALTER; New York	Baron Thomas Sydney
JONES, ALBERT R.; Kansas City, Mo.	Edward Parker
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	Solomon Moses
	Mrs. Solomon Moses
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KANE, MISSES LOUISE LANGDON AND SYBIL KENT; New York	Oliver DeLancey Kane
	Mrs. Oliver DeLancey Kane
KELLOGG, DOCTOR EDWARD BRINLEY; Boston	Mrs. Aaron Davis
KENT, HENRY W.; New York	Horace Howard Watson
KING, FREDERICK GORE; New York	Rufus King
KNOEDLER & Co., M.; New York	Mrs. Bryan Barrett
	Captain George Cockburn
	John Foster
	John Logan
	John Richardson
	John Young
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	Mrs. John Young
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LANGDON, MRS. WOODBURY; Portsmouth, N. H.	John Langdon
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LAZARO, SEE DE LAZARO	
LEE, GEORGE WASHINGTON CUSTIS	George Washington Parke Custis

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LESLIE, SIR JOHN; Glaslough, County Monaghan, Ireland	Charles Powell Leslie
LEVY GALLERIES; New York	Right Honorable Heneage Legge
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LEWIS, JOHN FREDERICK; Philadelphia	Portrait of a Young Woman
LEWIS & SIMMONS; New York	Right Honorable John Beresford
	George, Lord Townshend
LINK, MRS. MARGARET M.; New Haven, Conn.	Mrs. Edward Tuckerman, née Hannah Parkman
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LOGAN, A. CHARLES; "Stenton," Germantown, Pa.	Doctor George Logan
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LORING, WILLIAM CALEB; Boston	Caleb Loring
	Mrs. Caleb Loring
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LOWELL, JOHN; Boston	John Lowell
LUQUER, LEA MCILVAINE	Mrs. Thomas Lea
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LYMAN, MRS. ARTHUR; Boston	Mrs. George Bethune
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	Mrs. Robert Gould Shaw
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MANIGAULT, MRS. HENRY MIDDLETON; Charleston, S. C.	Joseph Manigault
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	Edward Everett
	Governor James Sullivan
Massachusetts Medical Society; Boston	Doctor Samuel Danforth
May, Valentine H.; Seattle, Wash.	Colonel Joseph May
McCall, George; Philadelphia, Pa.	Richard McCall
McCarthy, Mrs. Dennis; Washington, D. C.	Mrs. Alexander Dallas
McIlhenny, John D.; Philadelphia	John Armit
McKean, Thomas; Philadelphia	Marqués D'Yrugo
	Marchioness D'Yrugo
McKibbin, Joseph; St. Paul, Minn.	Hugh Henry Brackenridge
McLean Hospital; Waverley, Mass.	John McLean
McLellan, Mrs. William Hull; Boston	Mrs. William Porter
Meeker, Arthur; Chicago	Major-General Henry Dearborn
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	Mrs. Harrison Gray Otis
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	Mrs. Joseph Anthony
	Albert Gallatin
	Commodore Isaac Hull
	Don Josef de Jaudenes y Nebot
	Dona Josef de Jaudenes y Nebot
	Charles Lee (?)
	Portrait of a Gentleman
	Captain Henry Rice
	David Sears
	Gilbert Stuart
	Charles Wilkes
Miller, Mrs. Elizabeth Sargent	Mary Binney
Miller, Mrs. Jacob W.; Morristown, N. J.	Edward Everett
Minneapolis Institute of Arts; Minneapolis, Minn.	James Ward
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	Mrs. Thomas Handasyd Perkins
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	Major Joseph Grafton
	Mrs. Joseph Grafton
	John Heard
Minot, Mrs. Joseph Grafton; Boston	Lady John Temple

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MOLYNEUX, GEORGE EDWARD STANHOPE	Earl of Carnarvon
MOORE, PROFESSOR JARED SPARKS; Cleveland, O.	Jared Sparks
MOORE, ROWLAND N.; New York	Leonard Gansevoort
	General Peter Gansevoort
MORGAN, JOHN HILL; New York	Thomas McKean
	Mrs. William Nichols (miniature)
MORGAN, MRS. JOHN HILL; New York	Samuel Myers
MORGAN, WILLIAM FORBES; New York	John Trumbull
MORISON, MRS. JOHN HOLMES; Boston	William Havard Eliot
MORRIS, LAWRENCE JOHNSON; "Fernbank," Birmingham Township, Chester County, Pa.	Captain Joseph Anthony
MORRIS, ROBERT; West Chester, Pa.	Hetty and Maria Morris
MORSE, JR., JOHN TORREY; Boston	Miss Frances Torrey
MOSELEY, FREDERICK STRONG; Newburyport, Mass.	Governor Caleb Strong
MOTLEY, MISS JANE LOTHROP; Chestnut Hill, Mass.	Thomas Motley
MOTLEY, MISS KATHERINE PUTNAM; Chestnut Hill, Mass.	Mrs. Benjamin Bussey
MUCKLE, MRS. JOHN S.; Philadelphia	Wilson Cary Nicholas
MURRAY, JOHN R.; Mount Morris, N. Y.	John R. Murray
MURRAY, DOCTOR T. MORRIS; Boston	George Calvert
	Mrs. George Calvert
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MUSEUM OF FINE ARTS; Boston	Mrs. Ebenezer Battelle
	John Cheverus
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	Counsellor John Dunn
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	Admiral Peter Rainier
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NATIONAL ACADEMY OF DESIGN; New York	Mrs. Samuel Hall Walley
NATIONAL GALLERY OF ART; Washington, D. C.	Joseph Head
	Portrait of a Lady
NATIONAL GALLERY OF IRELAND; Dublin	Sir William Burton Conyngham
	Portrait of a Lady
	Edmund Sexton, Viscount Percy
NATIONAL GALLERY; London	John Hall
	Gilbert Stuart
	Benjamin West
	William Woollett
NATIONAL PORTRAIT GALLERY; London	Colonel Isaac Barré
	John Philip Kemble
	Mrs. Sarah Siddons
	Benjamin West
NELSON, MRS. HUGH MORTIMER;	John Holker
Long Branch, Va.	Mrs. John Holker
NEWBOLD, MRS. HARRIET DIXON; Philadelphia	Mrs. Philip Nicklin
NEWBOLD, THOMAS; Boston	Thomas Jefferson (medallion portrait)
NEWDIGATE, MISS LUCIA CHARLOTTE SUSAN;	Francis Newdigate
Arbury, Nuneaton, Warwickshire, England	
NEW JERSEY HISTORICAL SOCIETY; Newark, N. J.	Aaron Burr
	Captain James Lawrence
NEW YORK HISTORICAL SOCIETY; New York	John Adams
	Judge Egbert Benson
	Augustine Hicks Lawrence
	Philip Jeremiah Schuyler
	Mrs. Philip Jeremiah Schuyler
	Peter Stuyvesant
NEW YORK PUBLIC LIBRARY; New York	John Campbell
	John Haven
	Mrs. John Haven
	Miss Elizabeth Sproat Lenox
	Miss Isabella Henderson Lenox
	Mrs. Robert Morris

PRESENT OWNERS

OWNERS	SUBJECT
NORMANTON, EARL OF; Somerley, Ringwood, Hants, England	Hugh Carleton
	Viscount Clonmell
	Earl of Macartney
	Charles, Earl of Normanton
	Jane, Countess of Normanton
NORTHUMBERLAND, DUKE OF; London	Duke of Northumberland
	"Thayendanegea" (Joseph Brant)
NORTON, DAVID Z.; Cleveland, Ohio	William Meeker
O'CALLAGHAN, LUCIUS; Dublin, Ireland	Portrait of a Gentleman
OLIN, HEIRS OF STEPHEN HENRY; New York	Mrs. Robert R. Livingston
ORMSBY-HAMILTON, MRS.; Killiney Castle, County Dublin, Ireland	George Hamilton
	Mrs. George Hamilton
ORNE, MRS. WILLIAM WETMORE; Springfield, Mass.	William Orne
OTIS, WILLIAM; Boston	Samuel Alleyne Otis
PAINE, RUSSELL STURGIS; Worcester, Mass.	Russell Sturgis
PANDOLFINA, SEE DI PANDOLFINA	
PARK, MRS. LAWRENCE; "Scottowe," Groton, Mass.	General Amasa Davis
	Charles Davis
	Mrs. Charles Davis
PARKER, MISS CHARLOTTE A.; Boston	William Hale
PARKER, JOHN HARLESTON; Boston	John Parker, Sr.
PARKMAN, MRS. HENRY; Boston	Daniel Webster
PARKMAN, MISS MARY G.	Samuel Parkman
PARSONS, THEOPHILUS; Washington, D. C.	Chief-Justice Theophilus Parsons
PARSONS, WILLIAM DECATUR; New York	Commodore Stephen Decatur
PELHAM-CLINTON, MRS. CHARLES STAPLETON; Moor Park, Stroud, Gloucestershire, England.	William Grant of Congalton
PELL, MRS. STEPHEN H.; New York	George Gibbs, Sr.
PENINGTON, JOHN; Philadelphia	Edward Penington
PENINGTON, MISS MARY H.; Philadelphia	Mrs. William Le Conte
PENNSYLVANIA ACADEMY OF THE FINE ARTS; Philadelphia	Captain Joseph Anthony
	Sir Henry Lorraine Baker
	Mrs. Samuel Blodget
	Elizabeth Beale Bordley
	Alexander James Dallas
	Doctor John Fothergill
	Colonel Isaac Franks
	Samuel Gatliff
	Mrs. Samuel Gatliff and daughter Elizabeth

PRESENT OWNERS

OWNERS	SUBJECT
PENNSYLVANIA ACADEMY OF THE FINE ARTS (*Continued*)	James Greenleaf
	Mrs. James Greenleaf
	Samuel Griffin
	Mrs. William Jackson
	Mrs. James Madison
	Peter Meircken
	Mrs. Peter Meircken
	James Monroe
	Colonel John Nixon
	Mrs. Richard Peters
	George Plumstead
	Mrs. George Plumstead
	Henry Pratt
	George Reignold
	Mrs. John Travis
	Count Constantin Francois Volney
	Bishop William White
PEPPER, MRS. WILLIAM PLATT; Philadelphia	Harrison Gray Otis
	Mrs. Harrison Gray Otis
PERKINS, EDWARD; New York	James Perkins
PERKINS, EDWARD NEWTON; Jamaica Plains, Mass.	Edward Newton
PERKINS, ESTATE OF WILLIAM POWELL; Boston	Thomas Perkins
PERRY, MRS. GARDNER; Boston	Walter Channing
	Mrs. Walter Channing
PERRY, DOCTOR JOHN G.; Boston	Mrs. Richard M. Derby
PHILIP, JOHN VAN NESS; New York	John Peter Van Ness
PHILIPSE, THE MISSES; New York	Captain Frederick Philipse
PHILLIPS, SIR CLAUDE; London	Portrait of a Gentleman
PHINNEY, MRS. H. A.; Arlington, Mass.	Portrait of a Gentleman
PHIPPS, MRS. WILLIAM WILTON; London	Mrs. John Murray
PICKERING, MISS SUSAN HOWARD; Boston	Doctor John Clarke Howard
PLATT, MRS. ISAAC HULL; Philadelphia	Commodore Isaac Hull
PLAYERS' CLUB; New York	Thomas Apthorpe Cooper
PLAYFAIR, EDITH, LADY; London	Nathaniel Pope Russell
PLEASANTS, RICHARD H.; Baltimore, Md.	Christopher Hughes
PONSONBY, T. B.;	Sir William Barker
Kilcooley Abbey, County Tipperary, Ireland	Sir William Barker (second portrait)
	Lady Barker
	Earl of Bective
	Chambré Brabazon Ponsonby
	Sir Robert Staples
PORTLAND SOCIETY OF ART; Portland, Me.	Major-General Henry Dearborn
POTTER, MRS. FRANK HUNTER; New York	Mrs. James Bard

PRESENT OWNERS

OWNERS	SUBJECT
PRATT, HERBERT LEE; New York and Glen Cove, Long Island, N. Y.	Mrs. Robert Nicholls Auchmuty
	Colonel John Chesnut
	Honorable Mrs. Erskine
	Thomas B. Law
	Mrs. Thomas B. Law
	James Madison
	Captain Richard Pearson
	Mrs. Andrew Sigourney
	Colonel William Stephens Smith
PRESTON, MRS. WILLIAM C.; Richmond, Va.	Judah Hays
PRIME, MRS. ALFRED C.; Philadelphia	John Barclay
PRINCE, MRS. GORDON; Boston	Mrs. Isaac P. Davis and her sister, Mrs. Bernard Henry
PRINCE, MRS. WILLIAM E.; Newport, R. I.	Reverend James Freeman
PRINCETON UNIVERSITY; Princeton, N. J.	Aaron Burr
PUBLIC LIBRARY; Newburyport, Mass.	Samuel Swett
PUGH, MRS. LAWRENCE H.; Thibodaux, La.	John Shaw
QUINCY, ESTATE OF EDMUND; Dedham, Mass.	Daniel Pinckney Parker
QUINCY, MRS. HENRY PHILLIPS; Dedham, Mass.	Josiah Quincy
	Mrs. Josiah Quincy
QUINCY, MRS. JOSIAH; Boston	Josiah Quincy, Jr.
RACKEMANN, CHARLES SEDGWICK; Milton, Mass.	Theodore Sedgwick
RADEKE, MRS. GUSTAV; Providence, R. I.	William Williamson
RANFURLY, EARL OF; Northland House, Dungannon, County Tyrone, Ireland	Edmund Sexton, Viscount Pery
RAWLE, HENRY; Morristown, N. J.	Mrs. William Rawle
RAY, MISS MARY GRAY; Portland, Me.	General Joshua Wingate
	Mrs. Joshua Wingate
REAKIRT, MRS. EDWIN L.; Philadelphia	John Lardner
REDWOOD LIBRARY; Newport, R. I.	John Bannister
	Mrs. John Bannister and Son
	William Redwood
	Jacob Rodriguez Rivera
	Gilbert Stuart
	Doctor Benjamin Waterhouse
REINHARDT & SON, HENRY; New York	Mrs. Luke White and Son
REVERE FAMILY	Joseph Warren Revere
	Paul Revere
	Mrs. Paul Revere
RHODE ISLAND SCHOOL OF DESIGN; Providence, R. I.	William Phillips

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Richards, Francis Ashburner; Eversley, Hants, England	Judge Stephen Jones
	John Richards
	Mrs. John Richards
Richardson, W. K.; Boston	William King
	Mrs. William King
Riggs, The Misses; Washington, D. C.	Mr. Rechart (or Rickart)
Rivers, Mrs. George Robert Russell; Milton, Mass.	Barney Smith
	Henry Barney Smith
Rivers, Robert W.; Brookline, Mass.	Mrs. Barney Smith
	Miss Lydia Smith
Robbins, Reverend Chandler; Boston	Mrs. Robert Hooper
Robbins, Mrs. George S.; Haverford, Pa.	James Madison
Robinson, T.; London	Sir William Burton Conyngham
Robinson & Farr; Philadelphia	Jonathan Amory
Rodman, Miss Emma; Boston	Thomas Motley
Rogers, Doctor John; New York	Daniel Denison Rogers
Roosevelt, Mrs. James; New York City and Hyde Park, N. Y.	Isaac Roosevelt
Roper, Mrs. Charles Frederick; Pelham Manor, N. Y.	David Low
Rosenthal, Albert; Philadelphia	Sir Henry Clinton
	Miss Mary Harrison Eliot
	Charles Merritt
	Portrait of a Gentleman
	Mr. Walcott
Rueff, A.; New York	Stephen Van Rensselaer
Russell, Mrs. Charles F.; Weston, Mass.	Allen Crocker
Sabin, Frank T.; London	Todd Family Group
Sage, Henry W.; Albany, N. Y.	John Boydell
Sage, Mrs. Henry W.; Albany, N. Y.	Lady John Temple
Salisbury, Estate of Professor Edward Elbridge; New Haven, Conn.	Stephen Salisbury
Saltonstall, Mrs. Richard M.; Chestnut Hill, Mass.	Rezin Davis Shepherd
Sandwich, Earl of; Hinchingbrooke, Huntingdon, England	Vice-Admiral Sir Edward Hughes
Sargent, Professor Charles Sprague; Brookline, Mass.	John Stevens Ellery
Sargent, Mrs. Francis W.; Wellesley and Boston, Mass.	General Henry Jackson

PRESENT OWNERS

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Scott, Miss Mary Mason, and John Mason Scott; Frankfort, Ky.	Reverend John M. Mason
Scott, Mrs. Stevenson; New York	Portrait of a Gentleman
Scott & Fowles; New York	Lord Edward Fitzgerald
	Mrs. Edward Stow
	Mrs. Luke White and Son
Sears, Doctor Henry F.; Boston	Jonathan Mason
	David Sears
	David Sears
	Mrs. David Sears
Sears, The Misses; Boston	Mrs. George Williams
Sears, Mrs. Joshua Montgomery; Boston, Mass.	Counsellor John Dunn
Sedgwick, Mrs. Ellery; Boston	Mrs. Daniel Denison Rogers
Shattuck, Doctor Frederick Cheever; Boston	Mrs. Caleb Davis
	Doctor George Cheyne Shattuck
Shaw, Sir Frederick William;	Robert Shaw
Bushy Park, Terenure, County Dublin, Ireland	Mrs. Robert Shaw
Shaw, Mrs. Quincy A.; Boston	Mrs. Samuel Parkman
Sheridan, Mrs. Algernon Brinsley; Frampton Court, near Dorchester, Wiltshire, England	Reverend John Lathrop
Shippen, Doctor Lloyd P.; Washington, D. C.	Thomas Lee Shippen
	William Shippen, Jr.
Shurtleff, Dr. Augustine; Brookline, Mass.	Doctor Samuel A. Shurtleff
Silsbee, Nathaniel D.;	Humphrey Devereux
Simms, E. F.; Paris, Ky.	Honorable Thomas Erskine
	Richard Brinsley Sheridan
Simonds, John; Newlands, Arborfield, England	Chevalier D'Eon
	Francis Rawdon Hastings, Second Earl of Moira
	"Thayendanegea" (Joseph Brant)
Slade, Miss Margaret B.; Boston	Mrs. Jacob Tilton Slade
Smith, Mrs. Henry St. John; Boston	Mrs. Marshall Binney Spring
Smith, Mrs. Lucy; Brooklyn, N. Y.	General William Hull
Smith, Mrs. Robert W.; Philadelphia	Mrs. Edward Penington
Smithsonian Institution; Washington, D. C.	Fisher Ames
Sotomayor, Duke of; Madrid, Spain	Marqués D'Yrugo
	Marchioness D'Yrugo
Sotomayor, Sister of the Duke of; Madrid, Spain.	Marqués D'Yrugo
	Marchioness D'Yrugo
Spafford, Miss Lucille; New York	General Horatio Gates
Stackpole, Joseph Lewis; Boston	Theophilus Parsons
	William Stackpole

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	Judge Thomas Dawes
STONE, PHILIP B.; Boston	Mrs. Josiah Bradlee
STORER, MISSES ELIZABETH WINSLOW AND HELEN L.; Cambridge, Mass.	Samuel King Williams
	Mrs. Samuel King Williams
STORROW, CHARLES; Brookline, Mass.	Thomas Wentworth Storrow
STORY, MRS. ELAINE; Philadelphia	Judge William Wetmore
STUYVESANT, MRS. RUTHERFURD; New York	Johann Gottlieb Facius
SULLIVAN, MISS; Savannah, Ga.	Mrs. William Sullivan
TALBOT, WILLIAM R.;	Silas Talbot
TAPPAN, MRS. FREDERICK H.; Boston	Israel Elliot Trask
	Mrs. Israel Elliot Trask
TAPPAN, MISS MARY ASPINWALL; Boston	William Aspinwall
TAYLOE, EDWARD D.; "Edgehill," Stradwell, Albemarle County, Va.	Colonel John Tayloe
	Mrs. John Tayloe
THAW, MRS. BENJAMIN; Newport, R. I.	Lady Whichcote
THAYER, MISS ADELE G.	Reverend Nathaniel Thayer
THAYER, MRS. NATHANIEL; Boston	John Jay
THAYER, MRS. RUSSELL; Philadelphia	Philip Nicklin
THOMPSON, MRS. WILLIAM PAYNE; "Longfields," Westbury, Long Island, N. Y.	David Stoddard Greenough, Jr.
	Mrs. David Stoddard Greenough, Jr.
THORNDIKE, DOCTOR AUGUSTUS; Boston	Colonel Israel Thorndike
THORNDIKE, MRS. GEORGE H.; Newport, R. I.	Mrs. Israel Thorndike, Jr.
THORNTON, SIR EDWARD; England	Sir Edward Thornton
THORON, MRS. WARD; Boston	Portrait of a Lady
TOLEDO MUSEUM OF ART; Toledo, Ohio	Sir Cropley Ashley-Cooper
TOWN LIBRARY; Amherst, N. H.	Charles Humphrey Atherton
TOWNSEND, HOWARD; New York	William Bayard
TUCKERMAN, BAYARD; Boston	Colonel George Gibbs
TUCKERMAN, DOCTOR FREDERICK; Amherst, Mass.	Edward Tuckerman
	Mrs. Edward Tuckerman, née Sophia May
TUCKERMAN, PAUL; New York	Mrs. Samuel Breck
	George Gibbs, Sr.
	Mrs. George Gibbs, Sr.
TUCKERMAN, WALTER R.; Bethesda, Md.	Reverend Joseph Tuckerman
TUDOR, WILLIAM	Mrs. Charles Stewart
UNITED STATES NAVAL ACADEMY; Annapolis	Commodore Isaac Chauncey
UNIVERSITY CLUB; New York	Sir Alexander Makenzie

PRESENT OWNERS

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Vaughan, John F.; Boston	John Vaughan
Vaughan, Mrs. William Warren; Boston	Washington Allston
Vesci, see de Vesci	
Victoria and Albert Museum; London	John Henderson
Vose, Robert C.; Boston	Benjamin Bussey, Jr.
Wadsworth Atheneum; Hartford, Conn.	Colonel Aquila Giles
	James Heath
	Ozias Humphry
	Portrait of a Gentleman
Wainwright, Charles H.; New York	Mrs. Robert R. Livingston
Wainwright, John Tillotson; Philadelphia	Doctor Thomas Tillotson
Waite, Mrs. Henry Edward;	William Reed
West Newton, Mass.	Mrs. William Reed
Walker, Mrs. John G.; Washington, D. C.	Mrs. Timothy Pickering
Wall, Miss Minna Bartlett; Brookline, Mass.	Thomas Bartlett
	Mrs. Thomas Bartlett
Ward, Thomas Wren; Jamaica Plain, Mass.	William Ward
Warden, William G.; Philadelphia	Cumberland D. Williams
	Mrs. Cumberland D. Williams
Warren, Doctor John Collins; Boston	Doctor John Collins Warren
Washington Association of New Jersey;	Captain James Lawrence
Morristown, N. J.	
Watrous, Harry W.; New York	Mrs. Charles Colton Nichols
Webster, George H.; Haverhill, Mass.	Mrs. Joseph Story
Webster, Mrs. Jonathan Kearsley;	Sir William Kirkpatrick
Grosse Ile, Mich.	
Wehrhane, Henry H.; Llewellyn Park, N. J.	George Heathcote
Weis, Samuel W.; Chicago, Ill.	Abraham Touro
Weiss, Robert L.	Abiel Smith
	Mrs. Abiel Smith
Weisse, Doctor Faneuil S.; New York	Doctor George Bethune
Welch, E. Sohier; Boston	Francis Welch
	Mrs. Francis Welch
Welch, Francis R.; Devon, Pa.	Kirk Boott
Weston Art Galleries; New York	Mr. Sutcliffe
Wheeler, Herbert Rogers	Moses Wheeler
	Mrs. Moses Wheeler
Whipple, Mrs. Henry T.; Portland, Me.	Daniel Coney
Whitney, The Misses; Cambridge, Mass.	Elisha Whitney
Wickham, Judge Thomas Ashby;	Mrs. John Wickham
Woodside, Henrico County, Va.	

PRESENT OWNERS

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Wilcox, Miss Annie Montgomery; Philadelphia	William Montgomery
	Mrs. William Montgomery
Wilde, Miss Julia Cabot; New York	General David Cobb
Williams, George Frederick; Dedham, Mass.	Daniel Webster
Williams, Miss Julia Bell; Timonium, Md.	George Williams
	Mrs. George Williams
Williams, Miss Sarah Bell; Annapolis, Md.	Miss Susan Mae Williams
Willing, Edward; Philadelphia	Mr. Willing
Willing, George; Germantown, Pa.	Thomas Willing
Winthrop, Miss Clara B.; Boston	Colonel Israel Thorndike
	Mrs. Thomas Lindall Winthrop
Winthrop, Grenville Lindall; New York City and Lenox, Mass.	William Winthrop
Wissmann, Mrs. F. deR.; New York	Dogs and Woodcocks
Wister, Miss Frances; Philadelphia	Miss Anne Penington
Wittpenn, Mrs. Otto H.; Jersey City, N. J.	Mrs. John Stevens
Woolsey, Professor Theodore Salisbury; New Haven, Conn.	Samuel Salisbury
Worcester Art Museum; Worcester, Mass.	Mrs. Perez Morton
	Samuel Salisbury
	Stephen Salisbury
	Mrs. Stephen Salisbury
Wright, Mrs. Vernon A.; Minneapolis, Minn.	Alexander Townsend
Yale School of Fine Arts; New Haven, Conn.	Charles Knapp
	Colonel William Stephens Smith
Yale University; New Haven, Conn.	General David Humphreys
	Oliver Wolcott, Jr.
Young Galleries, Howard; New York	James MacDonald
Ziegler, Mrs. John Hastings; Gorsefield, near Birkenhead, England	Alexis Evstaphieve
	Mrs. Alexis Evstaphieve

PAST OWNERS

PAST OWNERS

OWNERS	SUBJECT
Adams, Charles Francis (1807–1886)	John Adams
	John Adams
	Mrs. John Adams
	Mrs. John Quincy Adams
Adams, Mrs. Charles Francis (1808–1889)	Peter Chardon Brooks
Adams, Charles Francis (1835–1915)	Peter Chardon Brooks
Adams, John Quincy (1767–1848)	John Adams
	Mrs. John Adams
Adams, John Quincy (1833–1894)	John Adams
	Mrs. John Quincy Adams
Agnew & Sons	Edward, Lord Fitzgerald
Alexander, Esther Frances	Mrs. Samuel Swett
Alexander, Mrs. Francis	Samuel Swett
	Mrs. Samuel Swett
Amory, Charles Walter	Thomas Coffin Amory
	Mrs. Thomas Coffin Amory
	Admiral Sir Isaac Coffin
	David Sears
	Mrs. David Sears
Amory, Francis Inman	Thomas Coffin Amory
	Mrs. Thomas Coffin Amory
	Admiral Sir Isaac Coffin
Amory, Mrs. Gordon	Mrs. George Alexander Otis
Amory, Thomas Coffin	Admiral Sir Isaac Coffin
Amory, Mrs. Thomas Coffin	Thomas Coffin Amory
	Admiral Sir Isaac Coffin
Amory, William	Thomas Coffin Amory
	Mrs. Thomas Coffin Amory
	Admiral Sir Isaac Coffin
	Mrs. David Sears
Amory, Mrs. William	David Sears
	Mrs. David Sears
Anderdon, J. H.	Benjamin West
Anthony, Jr., Joseph	Captain Joseph Anthony
	Mrs. Joseph Anthony, Jr.
Appleton, Daniel F.	Robert Thew
Appleton, Nathan	Mrs. Nathan Appleton
	Mrs. Nathaniel Coffin
Appleton, Mrs. Nathan	Mrs. Nathaniel Coffin
Aspinwall, Mrs. William H.	Mrs. Samuel Breck

PAST OWNERS

OWNERS	SUBJECT
Astor, William Backhouse	John Jacob Astor
Astor, William Waldorf, First Viscount	John Jacob Astor
Atherton, Charles Gordon	Charles Humphrey Atherton
Austin, Honorable James Trecothick	Maria Cornelia Durant
Avery, John	Henry Howell Williams
Avery, Samuel P.	James Heath
	Ozias Humphry
	Portrait of a Lady
	Robert Thew
Avery, Samuel P. (son)	Portrait of a Lady
Babcock, William	Adam Babcock
Bagot-Chester, Captain	Right Honorable Heneage Legge
Baker, Rachel Conover	Mrs. John Stevens
Balch, Mrs. Sophia	Alexander James Dallas
Balch, Thomas	William Bingham
Bancroft, George	William Davis
Bancroft, Mrs. George	William Davis
Bangs, Mrs. Edward	David Hinckley
Bangs, George Pemberton	Walter Channing
Bangs, Mrs. George Pemberton	Walter Channing
	Mrs. Walter Channing
Barclay, Mrs. John	John Barclay
Barclay, T. B.; Liverpool, England	Joseph Priestley
Barker, Mr.	Reverend Horace Holley
Barklie, Mrs. Archibald	Henry Pratt
Barlow	Mr. Rechart (or Rickart)
Barry, Robert	James David Barry
	Archbishop John Carroll
Bartlett, Thomas	Mrs. Thomas Bartlett
Bartol, Mrs. Cyrus Augustus	Mrs. John Clarke Howard
Barton, Mrs. Cora Livingston	Mrs. Robert R. Livingston
Bascom, Miss Ann Brattle	Edward Stow
Bates, Isaac Comstock	William Phillips
Battelle, Cornelius	Mrs. Ebenezer Battelle
Bayard, Mrs. James A.	Mrs. William Bingham
Bayard, Thomas Francis	Mrs. William Bingham
	Thomas Willing
Bayard, Mrs. Thomas Francis	Count Constantin François Volney
Bayley, Frank W.	Bryant Parrott Tilden
Beaumont, John P.	Mrs. Robert Morris
Beresford, Hon. and Rev. William	Right Honorable John Beresford
Beresford-Hope	Marquis of Waterford

PAST OWNERS

OWNERS	SUBJECT
Bethune, Doctor George Amory	Doctor George Bethune
	John McLean
	Mrs. John McLean
Bethune, Mrs. George	John McLean
	Mrs. John McLean
Biddle, Doctor, Philadelphia	John Barclay
Biddle, Anna C.	John Barclay
Biddle, Mrs. Caroline	John Barclay
Biddle, Mrs. Catherine Keppele	Michael Keppele
Biddle, Mrs. Elizabeth B.	Joseph Hopkinson
	Mrs. Joseph Hopkinson
Bigelow, Doctor William Sturgis	Mrs. Samuel Smith
Binney, Reverend John	Honorable Horace Binney
Binney, Susan	Honorable Horace Binney
Bird, Miss	Chief-Justice Edward Shippen
Blackwell, Mrs.	William Bingham
Blane, Sir Charles Rodney	John Armit
Blane, Mrs. Hugh Seymour	John Armit
Blane, Sir Seymour John	John Armit
Bliss, Alexander	William Davis
Bonaparte, Mrs. Elizabeth Patterson	Jerome Bonaparte
Bonaparte, Jerome Napoleon (1805-1870)	Jerome Bonaparte
Bonaparte, Jerome Napoleon (1830-1893)	Jerome Bonaparte
	Madame Jerome Bonaparte
Bonaparte, Jerome Napoleon	Jerome Bonaparte
Bond, George	Nathan Bond
	Mrs. Nathan Bond
Bond, George William	Nathan Bond
	Mrs. Nathan Bond
Bond, Mrs. Richard Fifield	Mrs. Perez Morton
Bordley, Miss Elizabeth	Mrs. Richard M. Derby
Borland, Miss Alida Lloyd	Doctor James Lloyd
Borland, John (1831)	Doctor James Lloyd
Borland, John (1918)	Doctor James Lloyd
Bowditch, Doctor	Nathaniel Bowditch
Bowditch, Charles Pickering	Mercy Shiverick Hatch
Bowditch, Jonathan Ingersoll	Mercy Shiverick Hatch
Bowditch, William Ingersoll	Nathaniel Bowditch
Bowdoin, James	Thomas Jefferson
	James Madison
Bowdoin, Mrs. James	James Bowdoin
Bowdoin, Temple	Lady John Temple
Boydell, John	John Browne

PAST OWNERS

OWNERS	SUBJECT
BOYDELL, JOHN (*Continued*)	Georg Sigmund Facius
	Portrait of a Gentleman
	Sir Joshua Reynolds
	William Woollett
BOYKIN, MRS. EDWARD	Colonel John Chesnut
BOYKIN, MRS. EDWARD M.	Colonel John Chesnut
BOYLSTON, DOCTOR WARD NICHOLAS	Ward Nicholas Boylston
	Ward Nicholas Boylston
BOYLSTON, MRS. WARD NICHOLAS	Ward Nicholas Boylston
	Ward Nicholas Boylston
BRACKENRIDGE, ALEXANDER	Hugh Henry Brackenridge
BRADFORD, CORNELIUS BALL	Joseph Ball
BRADLEE, JOSIAH	Josiah Bradlee
	Mrs. Josiah Bradlee
BRADLEE, MRS. JOSIAH	Josiah Bradlee
BRECK, GEORGE	Mrs. Samuel Breck
BREESE, MRS. JOSIAH SALISBURY	Augustine Hicks Lawrence
BREESE, MALBONE	Francis Malbone
BRIMMER, GEORGE WATSON	Counsellor John Dunn
BRIMMER, MRS. MARTIN	Counsellor John Dunn
BRINTON, MRS. GEORGE	Doctor William Smith
BRINTON, DOCTOR JOHN HILL	Doctor William Smith
BRINTON, MRS. JOHN HILL	Doctor William Smith
BROOKLYN NAVY YARD, LYCEUM OF THE	Commodore Isaac Chauncey
BROOKS, MRS. FRANCIS	Joseph Anthony
BROOKS, MISS FRANCES	Governor John Brooks
BROOKS, FRANCIS B.	Governor John Brooks
BROOKS, MRS. GORHAM	Rezin Davis Shepherd
BROOKS, LOUISA W.	Governor John Brooks
BROOKS, SHEPHERD	Rezin Davis Shepherd
BROWN, MRS. FRANK H.	Mrs. Thomas Willing Francis
BROWN, GEORGE	Moses Brown
BROWN, MRS. JOANNA	Mrs. Charles Colton Nichols
BROWN, MRS. JOHN	Reverend John M. Mason
BROWN, MARY ELLEN	Moses Brown
BROWN, MASON	Reverend John M. Mason
BROWN, MRS. MASON	Reverend John M. Mason
BROWN, DOCTOR SAMUEL	James Patton Preston
BROWNE, CHARLES	Moses Brown
BROWNE, MRS. CHARLES	Moses Brown
BROWNE, EDWARD INGERSOLL	Moses Brown
BROWNE, MORTON	George Heathcote
BROWNLOW, ISABELLA	The Right Honorable William Brownlow

PAST OWNERS

OWNERS	SUBJECT
Bryan, Thomas Jefferson	John Adams
Bullus, Miss	Doctor John Bullus
	Mrs. John Bullus
Burgess, Miss Mary M.	Samuel Dunn
Burgess, Reverend Thomas	Samuel Dunn
Burgess, Mrs. Thomas	Samuel Dunn
Burlingham, H.	Honorable Thomas Erskine
	Baroness Erskine
	Richard Brinsley Sheridan
Burnap, Miss Lizzie	Samuel Williams
Burroughs, George	Reverend Charles Burroughs
Burroughs, Henry	Reverend Charles Burroughs
Burroughs, Reverend Henry	Reverend Charles Burroughs
Burton, W. C. N.	Sir Francis Nathaniel Pierpont Burton Conyngham
	Sir William Burton Conyngham
Bush, Doctor John Standish Foster	Doctor John Bartlett
	Mrs. John Bartlett
Bush, Mrs. Solon Wanton	Doctor John Bartlett
	Mrs. John Bartlett
Bussey, Benjamin	Benjamin Bussey, Jr.
	Charles Davis
	Mrs. Charles Davis
Bussey, Mrs. Benjamin	Benjamin Bussey
	Benjamin Bussey, Jr.
	Charles Davis
	Mrs. Charles Davis
Byam, Mrs. Edward	Lady John Temple
Byam, Mrs. Edward Willoughby Grenville	Lady John Temple
Byam, Mrs. Frances	Sir John Temple
Cabot, George	Fisher Ames
Cabot, Mrs. George W.	Commodore Oliver Hazard Perry
Cabot, Mrs. Walter Channing	Mrs. Daniel Denison Rogers
Cadwalader, Judge John	Baron Erskine
Cadwalader, General Thomas	Baron Erskine
Callahan, Miss	Reverend Samuel Farmar Jarvis
Callender, Miss	John Callender
	Thomas Callender
Calumet Club; Chicago	Major-General Henry Dearborn
Calvert, Charles	George Calvert
	Mrs. George Calvert and daughter Caroline

PAST OWNERS

OWNERS	SUBJECT
Calvert, George Henry	George Calvert
	Mrs. George Calvert and daughter Caroline
Campbell, Mrs. Duncan P.	William Bayard
Campbell, Maria L.	William Bayard
Carey, Edward L.	Mrs. Samuel Blodget
Carter, Mrs. Robert Hill	General Samuel Smith
	Mrs. Samuel Smith
Cary, Emma F.	Mrs. Samuel Cary
Cary, Georgina S.	Mrs. Samuel Cary
Cary, Henry	Mrs. Samuel Cary
Cary, Henry C.	Mrs. Samuel Blodget
Cary, Mrs. Thomas Graves	Thomas Handasyd Perkins
	Mrs. Thomas Handasyd Perkins
Casson Galleries	Reverend William Preston
Causten, Mrs. Anne Payne	Mrs. James Madison
Chamberlain, Mrs. Heloise	Mrs. James Ford
Chandler, Parker Cleveland	Commodore Isaac Hull
Channing, Miss Ellen	Reverend William Ellery Channing
Channing, Reverend George Gibbs	Reverend William Ellery Channing
Charlestown Ursaline Convent	Reverend Doctor Taylor
Chesnut, Colonel James	Colonel John Chesnut
Chesnut, Mrs. James	Colonel John Chesnut
Chester, Mrs. G. F.	William Winthrop
Chetwood, John	Aaron Burr
Chicago Commercial Club	Major-General Henry Dearborn
Chickering, Mrs. Horatio	Mrs. Thomas Cushing
Chipman, Jr., Ward	Ward Chipman
Chipman, Jr., Mrs. Ward	Ward Chipman
	Ward Chipman, Jr.
Clapp, Mrs. Asa W. H.	Mrs. Henry Alexander Scammell Dearborn
Clapp, Miss Mary Julia E.	Major-General Henry Alexander Scammell Dearborn
	Mrs. Henry Alexander Scammell Dearborn
Clapp, Mrs. Charles Quincy	Major-General Henry Dearborn
Clark, Mrs. Calvin W.	Alexander Townsend
Clark, Jr., Mrs. Clarence Howard	Benjamin Bussey, Jr.
Clarke, Thomas B.	Earl of Devon
	James Patton Preston
	Lawrence Reid Yates
	Mrs. Richard Yates
	Robert Young
Clarke, Thomas W.	Alexander Townsend
Clarkson, David	General Mathew Clarkson

PAST OWNERS

OWNERS	SUBJECT
Clarkson, Mathew	General Mathew Clarkson
Clement, Elizabeth Tylee	Judge Joseph Anthony, Jr.
	Mrs. Joseph Anthony, Jr.
Clement, Mary	Thomas Clement, Sr.
Clement, Mrs. Samuel	Judge Joseph Anthony, Jr.
	Mrs. Joseph Anthony, Jr.
Cleveland, Eliza Callahan	James Perkins
Clinch, Reverend Joseph Hart	Mrs. Perez Morton
	Mrs. Perez Morton
Clinch, Mrs. Joseph Hart	Mrs. Perez Morton
	Mrs. Perez Morton
Cline, Doctor Isaac M.	George Pollock
	Mrs. George Pollock
	Abraham Touro
	Lawrence Reid Yates
	Richard Yates
Clopper, Mrs. Edward	Judge John Young
	Mrs. John Young
Clopper, Colonel Frank Y.	Judge John Young
	Mrs. John Young
Clymer, Mary	Mrs. Henry Clymer
Clymer, Miss Mary Willing	Mrs. Henry Clymer
	Count Constantin François Volney
Cobb, Mrs. David George Washington	Allen Crocker
Cobb, Mrs. Jonathan Holmes	Samuel Doggett
	Mrs. Samuel Doggett
Cochran, Alexander	Governor James Sullivan
Cochran, Mrs. William G.	John Travis
	Mrs. John Travis
Codman, Catherine E.	John Amory
	Mrs. John Amory
Codman, Charles Russell	Charles Russell Codman
Codman, Mrs. Henry	John Amory
	Mrs. John Amory
Codman, James Macmaster	Charles Russell Codman
Codman, James Macmaster (son)	Charles Russell Codman
Codman, Reverend John	Charles Russell Codman
Codman, Maria D.	John Amory
	Mrs. John Amory
Coggeshall, Russell	William Redwood
Colburn, James Smith	Mrs. James Smith Colburn
Colburn, John Henry	Mrs. James Smith Colburn
Colburn, Sarah Jane	Mrs. James Smith Colburn

PAST OWNERS

OWNERS	SUBJECT
Coleman, Mrs. Cynthia Beverley Tucker	John Randolph
Coleman, Mrs. Edward C.	Robert Eglesfield Griffith
	Mrs. Robert Eglesfield Griffith
Coles, Edward	Thomas Jefferson
	James Madison
Coles, Judge Edward	Thomas Jefferson
	James Madison
Congressional Library; Washington	John Adams
	Thomas Jefferson
Connor, James Edward	James Connor
Conradson, Mrs. Pontus H.	Mrs. Simeon Flint
Constable, John	William Kerin Constable
Constable, William	William Kerin Constable
Constable, Mrs. William	William Kerin Constable
Constable, William (son)	William Kerin Constable
Coolidge, Mrs. Joseph (1755–1829)	Joseph Coolidge
Coolidge, Joseph (1773–1840)	Joseph Coolidge
Coolidge, Joseph (1798–1879)	John Adams
	Joseph Coolidge
	Thomas Jefferson
	James Madison
	James Monroe
Coolidge, Mrs. Joseph	Thomas Jefferson
Coolidge, Honorable Thomas Jefferson (1831–1920)	John Adams
	Thomas Jefferson
	Thomas Jefferson
	James Madison
	James Monroe
	Earl of St. Vincent (?)
Coolidge, Jr., Thomas Jefferson	Mrs. Joseph Lewis Cunningham
Cooper, James Fenimore	Judge William Cooper
Cooper, Miss Louise Fairlie	Thomas Apthorpe Cooper
Cooper, Paul Fenimore	Judge William Cooper
Corcoran Gallery of Art	Colonel John Tayloe
	Mrs. John Tayloe
Cozzens, Abraham M.	Doctor William Hartigan
Crafts, James Mason	Mrs. Jeremiah Mason
	Thomas Motley
Craig, Mrs. H. K.	Mrs. William Hunt
Craig, Mrs. William	Mrs. William Rawle
Crammond, Henry	Colonel John Nixon
Crane, Zenas	Bryant Parrott Tilden

PAST OWNERS

OWNERS	SUBJECT
Crim, Doctor	Mr. Walcott
Crocker, Samuel	Allen Crocker
Crompton, Doctor Thomas	Queen Charlotte of England
	George III of England
	Ozias Humphry
Cruger, Elizabeth Dyckman Corne	James Ogilvy
Cunningham, Edward Linzee	Mrs. Joseph Lewis Cunningham
Cunningham, Sarah Linzee	Mrs. Joseph Lewis Cunningham
Curtis, Mrs. Charles Pelham	Head of an Unknown Child
	Thomas Handasyd Perkins
	Mrs. Thomas Handasyd Perkins
Curtis, Mrs. Greely S.	Doctor Nathaniel Coffin
	Mrs. Nathaniel Coffin
Curzon, Miss Mary Russell	Mrs. George Searle
Cushing, John Gardiner	Reverend John Sylvester John Gardiner
Cushing, Mrs. John Perkins	Reverend John Sylvester John Gardiner
Cutts, Doctor Harry Madison	Mrs. Richard Cutts
Cuyler, Juliana Stevens	Mrs. John Stevens
Dabney, Charles William	Mrs. Charles William Dabney
Dallam, Major William S.	Thomas Jefferson
Dallas, Alexander James	General Thomas Mifflin
Dallas, George Mifflin	General Thomas Mifflin
Dallas, Mrs. George Mifflin	Philip Nicklin
	Mrs. Philip Nicklin
Dallas, Susan	Philip Nicklin
	Mrs. Philip Nicklin
Dalton, Mrs. Henry D.	Francis Lowell Dutton
Dana, Mrs. Paul	Julia Maria Murray
	Governor Winthrop Sargent
	Mrs. Winthrop Sargent
Dana, Samuel Turner	Mrs. Israel Thorndike
Dana, Mrs. Samuel Turner	Mrs. Israel Thorndike
Danforth, Elizabeth Sherburne Bowers	Doctor Samuel Danforth
Davis, Miss	Aaron Davis
Davis, Charles	Aaron Davis
Davis, Jr., Charles	Aaron Davis
Davis, Isaac P.	Mrs. Samuel Blodget and Child
Davison, Alexander	Duke of Northumberland
Dawes, Judge Thomas	Colonel Thomas Dawes
Dawson, Second Lord Cremorne, Richard Thomas	Baron Dartrey (Thomas Dawson)
Deane, Mrs. Charles	Robert Waterston

PAST OWNERS

OWNERS	SUBJECT
Deane, Mrs. Charles (*Continued*)	Mrs. Robert Waterston
Dearborn, General Henry Alexander Scammell	Major-General Henry Dearborn
Dearborn, Mrs. Henry Alexander Scammell	Major-General Henry Alexander Scammell Dearborn
Dearborn, Henry George Raleigh	Major-General Henry Dearborn
	Major-General Henry Alexander Scammell Dearborn
Dearborn, Mrs. Henry George Raleigh	Major-General Henry Dearborn
	Major-General Henry Alexander Scammell Dearborn
Decatur, Colonel John Pine	Commodore Stephen Decatur
Decatur, Mrs. Stephen	Commodore Stephen Decatur
Decies, Baron; see Beresford	
Delafield, Maturin Livingston	Mrs. Robert R. Livingston
Delane, John Thaddeus	John Philip Kemble
	Mrs. Sarah Siddons
Delpech, Mrs. Leon	Mrs. James Arden
Dennie, James (1785–1857)	Thomas Dennie
	Mrs. Thomas Dennie
Dennie, James (1822–1905)	Thomas Dennie
	Mrs. Thomas Dennie
Derby, George	Doctor Nathaniel Coffin
Derby, Mrs. George	Doctor Nathaniel Coffin
Derby, Mrs. John	Doctor Nathaniel Coffin
Derby, Doctor William Parsons	Doctor Nathaniel Coffin
de Robiglio, Countess	Colonel William Stephens Smith
Devereux, Miss Marianne Silsbee	Mrs. John Forrester
De Vesci, Second, Third and Fourth Viscount (successively)	Viscount De Vesci
Dexter, Andrew	Andrew Dexter
Dexter, 2nd, Andrew	Mrs. Andrew Dexter
Dexter, 2nd, Mrs. Andrew	Mrs. Andrew Dexter
Dexter, Andrew Alfred	Andrew Dexter
Dexter, Charlotte	Mrs. Andrew Dexter
Dexter, Franklin	Samuel Dexter
Dexter, Franklin Gordon	Samuel Dexter
Dick-Cunningham, Colonel Sir William Stewart; Tenth Baronet	Sir John Dick
Dixey, Mrs. Richard C.	William Aspinwall
Dixon, Mrs. Fitz Eugene	General Thomas Mifflin
Doar, Mrs. Stephen Decatur	Colonel John Baptista Ashe
Doggett, John	John Adams

PAST OWNERS

OWNERS	SUBJECT
Doggett, John (*Continued*)	Samuel Doggett
	Mrs. Samuel Doggett
	Thomas Jefferson
	James Madison
	James Monroe
Doggett, Mrs. Samuel	Samuel Doggett
Doll & Richards	Andrew Dexter
Donaldson, John J.	Colonel Timothy Pickering
Donaldson, Mrs. Thomas	Mrs. Hammond Dorsey
	Colonel Timothy Pickering
Dorr, Mrs. William	General Amasa Davis
Douglas, A. B.	James Madison
	James Monroe
Dowsey, Thomas	Edward Everett
Drayton, Percival Langdon	General John R. Fenwick
Drayton, William Sidney	General John R. Fenwick
Duane, William John	Colonel William Duane
Du Bois, Professor Augustus Jay	John Jay
Du Bois, Mrs. Henry A.	John Jay
Ducatel, Mrs. Edmund	Miss Ann Barry
du Fresnel, Viscountess Eduard	Mrs. James Arden
Duncan, Alexander Butler	Governor Winthrop Sargent
	Mrs. Winthrop Sargent
Duncan, Mrs. William Butler	Governor Winthrop Sargent
	Mrs. Winthrop Sargent
Dunn, Mrs. Samuel	Samuel Dunn
du Quillion, Charlotte Gore Hervoches	John Cheverus
du Quillion, Mrs. Hervoches	Mrs. John Gore
Dutton, Warren	Francis Lowell Dutton
Duveen Brothers	Lawrence Reid Yates
	Mrs. Richard Yates
Dwight, Edmund	Washington Allston
Dwight, Mrs. Edmund	Daniel Webster
Dwight, Jonathan	Miss Ann Bartlett
Dwight, Mrs. Jonathan	Miss Ann Bartlett
Eaton, Henry William	Mrs. Thomas Leader Harman
Eckley, Arthur Amory	Jonathan Amory
Eckley, Mrs. Arthur Amory	Jonathan Amory
Eckley, Mrs. David	Jonathan Amory
Edwards, Miss Amy	Theodosia Burr
Edwards, Miss Laura Jay	Theodosia Burr

PAST OWNERS

OWNERS	SUBJECT
Edwards, Judge Ogden	Theodosia Burr
Ehrich Galleries	Judge Joseph Anthony, Jr.
	Mrs. Joseph Anthony, Jr.
	Marchioness of Dufferin
	Gabriel Manigault
	Mrs. Gabriel Manigault
	Charles Merritt
	Portrait of a Gentleman
	Portrait of a Gentleman
	Portrait of a Gentleman
	Portrait of a Lady
	Reverend William Preston
	Mrs. John Stevens
	Mr. Sutcliffe
Eliot, Samuel	William Havard Eliot
Eliot, Samuel Atkins	Samuel Eliot
	Mrs. Samuel Eliot
Eliot, Mrs. Samuel Atkins	Samuel Eliot
	Mrs. Samuel Eliot
Eliot, Thomas Dawes	Colonel Thomas Dawes
	Judge Thomas Dawes
Eliot, Mrs. William Havard	William Havard Eliot
Elliot, Charles Loring	Doctor William Hartigan
Ellsworth, James W.	Counsellor John Dunn
Elwyn, Alfred Langdon	Sir Henry Lorraine Baker
Elwyn, Mrs.	Sir Henry Lorraine Baker
Emery, Mrs. Matilda W.	Alexander James Dallas
Ernst, Mrs. Andrew Henry	George Alexander Otis
Erskine Family	Honorable Mrs. Erskine
Eustis, Mrs. Henry Lawrence	Maria Bartlett
Everett, Mrs. Edward	Peter Chardon Brooks
Everett, Doctor William	Peter Chardon Brooks
Evstaphieve, A. A.; Buffalo, N. Y.	Alexis Evstaphieve
	Mrs. Alexis Evstaphieve
Fairbanks, Mrs. Edward R.	Mrs. George Williams
Falconer, James M.	Gilbert Stuart
Fales, Haliburton	Samuel Fales
Fales, Samuel Bradford	Samuel Fales
Farley, Mrs. Robert	General David Cobb
Farrar, Henry	William Woollett
Fell, J. Gillingham	Portrait of a Gentleman
Fell, Mrs. J. Gillingham	Mrs. James Greenleaf

PAST OWNERS

OWNERS	SUBJECT
Féral	Mrs. Anthony Merry
Field, Mrs. John W.	Mrs. Richard Peters
	Mrs. Marshall Binney Spring
Fields, Mrs. James Thomas	Robert Gilmor
Fisher, Joshua Francis	Mrs. William Bingham
Fitzgerald, Lord	General Bowles
Flint, Mrs. Matilda Beekman	Mrs. Simeon Flint
Flint, Doctor William	Mrs. Simeon Flint
Florance, Mrs. Benjamin	Abraham Touro
Florance, Ernest Touro	Abraham Touro
Fogg, Mrs. John Samuel Hill	Mrs. Perez Morton
Foley, Arthur Morgan	John Shaw
Foley, Henry Baretta	John Shaw
Foley, Mrs. John Edward	John Shaw
Foster, Mrs. John Standish	Doctor John Bartlett
	Mrs. John Bartlett
	Mrs. Aaron Davis
Foulis, Lady William	Robert Liston
	Mrs. Robert Liston
Fowler, Mrs. Milton Alanson	James Keadie Swan
Fowler, Sr., Robert Ludlow	Doctor John Bullus
	Mrs. John Bullus
Francis, Alfred	Thomas Willing Francis
Francis, Charles Willing	Thomas Willing Francis
Francis, Mrs. Charles Willing	Thomas Willing Francis
Francis, Isabella P.	Commodore Isaac Hull
Francis, Mrs. John Brown	Mrs. Thomas Willing Francis
Franks, Samuel Davison	Colonel Isaac Franks
Franzen, August	Jerome Bonaparte
French, Mrs. Abram	Samuel Doggett
	Mrs. Samuel Doggett
Frost, Francis Seth	Portrait of a Gentleman
Gadsden, Mrs.	Colonel John Baptista Ashe
Gadsden, Mrs. Martha (Fenwick)	General John R. Fenwick
Gaines, Samuel Moore	Mrs. Andrew Sigourney
Gardiner, Charles Perkins	Reverend John Sylvester John Gardiner
	Francis James Jackson
	Thomas Handasyd Perkins
Gardiner, Mrs. Charles Perkins	Reverend John Sylvester John Gardiner
	Francis James Jackson
	Thomas Handasyd Perkins

PAST OWNERS

OWNERS	SUBJECT
Gardiner, Robert Hallowell (1782–1864)	Robert Hallowell
Gardiner, Mrs. Robert Hallowell (1785–1865)	William Tudor, Jr.
Gardiner, Robert Hallowell (1809–1886)	Robert Hallowell
	William Tudor, Jr.
Gardiner, Robert Hallowell (1855–1924)	Robert Hallowell
	William Tudor, Jr.
Gardiner, William Howard	Reverend John Sylvester John Gardiner
	Thomas Handasyd Perkins
Gardiner, Mrs. William Howard	Francis James Jackson
	Thomas Handasyd Gardiner
Gardiner Family	John Jacob Astor
Gardner, John Lowell (1804–1884)	Mrs. Samuel Pickering Gardner
Gardner, John Lowell (1837–1898)	Mrs. Samuel Pickering Gardner
Gatliff, Mrs. Samuel; see	Stewart, Mrs. Ferdinand Stuart Campbell
Gerry, The Misses	Elbridge Gerry
	James Thompson Gerry
	Thomas Russell Gerry
Gervais, Katherine Mary	John Richardson
Getchell, Mrs. Frank H.	Mrs. Stephen Decatur
Gibbes, Miss Emily O.	John Oliver
Gibbs, Colonel George	George Gibbs, Sr.
	Mrs. George Gibbs, Sr.
	Thomas Jefferson
	James Madison
	James Monroe
Gibbs, Mrs. George	John Adams
	Thomas Jefferson
	James Madison
	James Monroe
Gibbs, Professor Oliver Wolcott	Captain Joseph Anthony
	George Gibbs, Sr.
	Mrs. George Gibbs, Sr.
	Colonel George Gibbs
Gibson, Mrs.	Elizabeth Beale Bordley
Gibson, Henry C.	Colonel Isaac Franks
Gifford, Mrs. Ellen Marett	Charles Knapp
Gilbey, Sir Walter	Benjamin West
Gilmore, Mrs. Estelle Meircken	Peter Meircken
	Mrs. Peter Meircken
Glass, Alexander Walker	Alexander William Walker
	Mrs. Alexander William Walker

PAST OWNERS

OWNERS	SUBJECT
Goldsborough, Mrs. George	Thomas B. Law
	Mrs. Thomas B. Law
	James Monroe
Goldsborough, Mrs. J. M'D.	Archbishop John Carroll
Gore, Mrs. John	John Cheverus
Grafton, Joseph	Major Joseph Grafton
	Mrs. Joseph Grafton
Grafton, Joseph (son)	Mrs. Joseph Grafton
Grant, Judge	Patrick Grant
Grant, Henry	Patrick Grant
Grant, Mrs. Mary Clymer	Anne Louisa Bingham
Grant, Patrick (1809–1895)	Patrick Grant
	Miss Anna Powell Mason
Grant, Patrick	Patrick Grant
Grant, Mrs. Patrick	Patrick Grant
Grattan, James	Henry Grattan
Grattan, Lady Laura	Henry Grattan
Gratz, Benjamin	Mrs. Michael Gratz
Graves & Co., Henry	John Hall
	Robert Thew
Gray, Mrs. Benjamin Gerrish	Mrs. Perez Morton
	Mrs. Perez Morton
Gray, Henry Peters	Mrs. Samuel Hall Walley
Gray, Honorable Horace	Ward Chipman
	Ward Chipman, Jr.
Gray, Miss Isa Elizabeth	William Gray
	William Rufus Gray
Gray, John Chipman	Ward Chipman
	Ward Chipman, Jr.
	John Chipman Gray
Gray, Mrs. John Chipman	Mrs. Samuel Pickering Gardner
Gray, Mrs. Morris	Miss Anna Powell Mason
Gray, Miss Una	Mrs. Perez Morton
Gray, William (1810–1892)	William Gray
	William Rufus Gray
Gray, William Rufus	William Gray
Gray, Mrs. William Rufus	William Gray
	William Rufus Gray
Gray, Mrs. William Whetmore	Colonel William Stephens Smith
Greene, Mrs. William Parkinson	Mrs. Leonard Vassall Borland
Greenleaf, John	James Greenleaf
Greenleaf, Richard Cranch (1845–1913)	James Greenleaf

PAST OWNERS

OWNERS	SUBJECT
Greenough, Mrs. David Stoddard	David Stoddard Greenough
Greenough, Mrs. Horatio	John Cheverus
	Mrs. John Gore
Greenough, Richard S.	David Stoddard Greenough, Jr.
	Mrs. David Stoddard Greenough, Jr.
Greig, Mrs. George	Robert Waterston
	Mrs. Robert Waterston
Grew, Henry Sturgis	Russell Sturgis
Griffin, Mrs. Thomas	Cyrus Griffin
Griffith, Manuel Eyre	Robert Eglesfield Griffith
	Mrs. Robert Eglesfield Griffith
Grigsby, Hugh Blair	Governor William Branch Giles
Guild, Mrs. Curtis	Allen Crocker
Halford, Sir Henry	John Philip Kemble
Hall, Jr., Mrs. Joseph	Doctor Thomas Bartlett
	Mrs. Thomas Bartlett
Hall, Thomas Bartlett	Maria Bartlett
	Doctor Thomas Bartlett
	Mrs. Thomas Bartlett
Hamilton, Alexander	George Hamilton
	Mrs. George Hamilton
Hamilton, Lieut.-Col. Boyd C. P.	Mrs. Bryan Barrett
Hamilton, Colonel Gavin William Rowan	Captain George Cockburn
Hamilton, Mrs. Gavin William Rowan	Captain George Cockburn
Hamilton, Reverend George	George Hamilton
	Mrs. George Hamilton
Hamilton, Right Honorable George Alexander	George Hamilton
	Mrs. George Hamilton
Hamilton, Mrs. Mary Stuart	Doctor James Stuart
	Mrs. James Stuart
Hammond, Edmund Baron	George Hammond
Hammond, Edward Spann	Richard Paton
Hammond, James H.	Richard Paton
Hampden-Sydney College Philanthropic Society	Governor William Branch Giles
Hanson, Alexander Contee	Colonel Timothy Pickering
Hare, Judge	Robert Hare, Sr., and his daughter Martha
Hare, J. I. Clark	Robert Hare, Sr., and his daughter Martha
Harkness, Charles W.	Doctor James Stuart
	Mrs. James Stuart
Harman, Charlotte	Mrs. Thomas Leader Harman

PAST OWNERS

OWNERS	SUBJECT
Harmon, Andrew Sigourney	Mrs. Andrew Sigourney
Harmon, Mrs. Martha Sigourney	Mrs. Andrew Sigourney
Harrison, Mrs. William B.	Thomas Jefferson
Hart, Charles Henry	Queen Charlotte of England
	George III of England
	Ozias Humphry
	Earl of St. Vincent (?)
	William Williamson
	Lawrence Reid Yates
	Mrs. Richard Yates
Hart, Mrs. Charles Henry	Queen Charlotte of England
	George III of England
Haven, Charlotte Moffatt	Nathaniel Appleton Haven
Haven, Eliza Appleton	Nathaniel Appleton Haven
Haven, Frances Appleton Langdon	John Haven
	Mrs. John Haven
Haven, Doctor George	John Haven
	Mrs. John Haven
Haven, George Wallis	John Haven
	Mrs. John Haven
Haven, John	John Haven
	Mrs. John Haven
Haven, John Appleton	John Haven
Haven, Professor	Samuel Salisbury
Hawkins, Mrs. John P.	Mrs. William Hunt
Hayes, David A.	Aaron Burr
Hayes, Doctor John Macnamara	Chevalier D'Eon
	Francis R. Hastings, Earl of Moira
	Duke of Manchester
	Thayendanegea (Joseph Brant)
Hayes, Sir John Warren	Chevalier D'Eon
	Thayendanegea (Joseph Brant)
Hayes, P. Barry	Commodore John Barry
Hayes, Sir Thomas Pelham	Chevalier D'Eon
	Thayendanegea (Joseph Brant)
Hayward, Doctor John McLean	Mrs. Lemuel Hayward
Hayward, Doctor Joshua	Mrs. Lemuel Hayward
Haywood, Mrs. James	Colonel Thomas Dawes
	Judge Thomas Dawes
Head, Mrs. Charles Dudley	Mrs. Adam Babcock
Head, Lydia Chandler	Benjamin Bussey, Jr.
Heard, George Washington	John Heard
Heard, John	John Heard

PAST OWNERS

OWNERS	SUBJECT
Heath, Mrs. William	Mrs. Abisha Delano
Heathfield, Arthur	Jonathan Amory
Henry, Mrs. Alexander	Colonel Charles Pettit
Henry, Morton P.	Mrs. Bernard Henry
	Mrs. Bernard Henry
Herbert, Henry John	Earl of Carnarvon
Hertford, Fifth Marquess of	Honorable Thomas Erskine
	Baroness Erskine
Heywood, Mrs. Charles Frederick	David Low
Higginson, Mrs. Francis Lee	Captain John Derby
Higginson, George (three generations)	Stephen Higginson
Higginson, Henry Frederick	Mrs. Adam Babcock
Higginson, Mrs. James Perkins	Mrs. Adam Babcock
Hill, Mrs. Alonzo	Charles Humphrey Atherton
Hill, William Burrough	Todd Family Group
Hillhouse, Mrs. Phineas P.	Matilda Caroline Cruger
Hitchings, Mrs. John W.	Moses Brown
Hodgkinson, David Hinckley	Anne Outram Hinckley
Hodgkinson, Mrs. William Gill	David Hinckley
Hoey, John	Thomas Apthorpe Cooper
Holland Galleries	Bryant Parrott Tilden
Hollingsworth, Mrs. George	Miss Sally Patten
	Mrs. Mary Sumner Williams
Hollingsworth, Miss Rose	Miss Sally Patten
	Mrs. Mary Sumner Williams
Hood, F. A. H.	John Willet Hood
Hood, G. F. W.	John Willet Hood
Hooper, Edward William	Portrait of a Lady
Hooper, Hannah	Mrs. William Reed
Hooper, Doctor Robert William	Portrait of a Lady
Hope, Alexander James Beresford	John, Lord Fitzgibbon
Hope, Alexander James Beresford (son)	John, Lord Fitzgibbon
Hopkins Art Gallery	Mrs. James Greenleaf
Horsley-Beresford, John Graham Hope (5th Baron Decies)	Right Honorable John Beresford
Hosack, Doctor David	John Trumbull
Hotchkiss, Mrs. Rose McKean	Governor Thomas McKean
Howard, John Clarke	Doctor John Clarke Howard
Howard, Mrs. John Clarke	Colonel James Swan
	Mrs. James Swan
Howe, Mrs. Herbert M.	Mrs. James Greenleaf
Howell, Mrs. Park	Mrs. Andrew Dexter
Huffnagle, George W.	Colonel Isaac Franks

PAST OWNERS

OWNERS	SUBJECT
Huffnagle, Mrs. John	Colonel Isaac Franks
Huger, Mrs.	Richard Worsam Meade
	Mrs. Richard Worsam Meade
Hughes, Christopher	Christopher Hughes
Hughes, George R. H.	Christopher Hughes
Humphreys, Mrs. David	General David Humphreys
Hunt, Mrs. Ward	Matilda Caroline Cruger
	Lawrence Reid Yates
	Mrs. Richard Yates
Hunter, Miss Augusta	Two Dogs (Spaniels)
Hunter, Mrs. Charles	Mrs. William J. Rotch
Hunter, Thomas R.	Two Dogs (Spaniels)
Hunter, Doctor William	Two Dogs (Spaniels)
Huntington, Collis P.	Portrait of a Gentleman
Huntington, Daniel	Portrait of a Gentleman
	Mr. Sutcliffe
Hutchinson, Mrs. Francis J.	James Patton Preston
Hutchinson, Mrs. James Hare	James Patton Preston
Hyatt, Mrs. George	Edward Stow
Inches, Mrs. George	Miss Elizabeth Inches
Inches, Henderson (1805–1884)	Miss Elizabeth Inches
Inches, Henderson	Miss Elizabeth Inches
Inchiquin, Lord	Sir Joshua Reynolds
Ingersoll, Mrs. Charles	James Patton Preston
Irwin, Mrs. Sophia	Mrs. Alexander James Dallas
Jackson, Miss Anne Willing	Mrs. William Jackson
Jameson, E. D.	Mrs. Thomas Cogswell Upham
Jameson, Mrs. Thorndyke	Mrs. George Alexander Otis
Jarvis, Samuel Farmar	Reverend Samuel Farmar Jarvis
Jaudon, Mrs. Ashbel G.	Commodore William Bainbridge
Jaudon, Miss Susan Bainbridge	Commodore William Bainbridge
Jay, Honorable John (1745–1829)	Judge Egbert Benson
	John Jay
	Stephen Van Rensselaer
Jay, Doctor John Clarkson	John Jay
Jay, Jr., Doctor John Clarkson	John Jay
Jay, Peter Augustus (1776–1843)	John Jay
	John Jay
Jay, Peter Augustus	John Jay
Jay, William (1789–1858)	Judge Egbert Benson
	John Jay

PAST OWNERS

OWNERS	SUBJECT
Jay, William (*Continued*)	Stephen Van Rensselaer
Jay, Colonel William (1841–1915)	Judge Egbert Benson
	John Jay
	Stephen Van Rensselaer
Jeffries, Mrs. John	Mrs. Leonard Vassall Borland
Jessup, Morris K.	Robert Young
Johnson, Charles F.	Doctor William Samuel Johnson
Johnson, Professor Charles Frederick	Doctor William Samuel Johnson
Johnson, Eastman	Johann Gottlieb Facius
Johnson, Robert Charles	Doctor William Samuel Johnson
Johnson, Mrs. William C.	John Adams
Johnston, John Taylor	James David Barry
Jones, A.	General Bowles
Jones, John G.	Dogs and Woodcock
Jones, Mrs. Walter	Mrs. Charles Lee
Kearsley, Major Jonathan	Sir William Kirkpatrick
Kellogg, Mrs. Elliot Eaton	Mrs. Aaron Davis
Kemble, Gouverneur	Isaac Gouverneur
Kennedy, Mrs.	Christopher Hughes
Kimball, Mrs. David P.	Mrs. William Hartigan
King, Mrs. A. M.	Colonel William Stephens Smith
King, Archibald Gracie	Rufus King
King, Charles R.	Rufus King
King, Mrs. Elizabeth Duer	Rufus King
King, James Gore	Rufus King
King, John Alsop	Rufus King
King, Rufus	Rufus King
King, Mrs. William M.	Mrs. Andrew Sigourney
Kip, Bishop	Mrs. James Greenleaf
Knight, Miss Mary Blachley	Captain James Lawrence
Knoedler & Co., M.	Jonathan Amory
	Jerome Bonaparte
	Kirk Boott
	John Boydell
	Reverend Joseph Stevens Buckminster
	Major-General Henry Dearborn
	Mrs. Andrew Dexter
	Counsellor John Dunn
	John, Lord Fitzgibbon
	Miss Ann Izard
	Thomas B. Law
	Mrs. Thomas B. Law

PAST OWNERS

OWNERS	SUBJECT
KNOEDLER & Co., M. (*Continued*)	Robert Liston
	Mrs. Robert Liston
	Edward Parker
	Portrait of a Gentleman
	Portrait of a Gentleman
	Portrait of a Gentleman
	Sir Joshua Reynolds
	Mrs. William Robinson
	Doctor James Stuart
	Mrs. James Stuart
	John Watts, Sr.
	Luke White
	Mrs. Luke White and Son
	Cumberland D. Williams
	Mrs. Cumberland D. Williams
KNOX, MISS FLORENCE	Edmund Sexton, Viscount Pery
KOLLOCK, MRS. J. H.	General William Hull
KUNKEL, MRS. JOHN	Mrs. James Madison
KURSHEEDT, GERSHON	Abraham Touro
LABEY, HERBERT C.	Marchioness of Dufferin
LADD, ALEXANDER HAMILTON	Nathaniel Appleton Haven
LADD, WILLIAM JONES	Nathaniel Appleton Haven
LAIDLAW, T. K.	Luke White
	Mrs. Luke White and Son
LAMBERT, CATHOLINA	Lord Edward Fitzgerald
LANE, SIR HUGH	Portrait of a Gentleman
	Portrait of a Lady
LANE, JAMES WARREN	John Willet Hood
LANE, JOHN	John Shaw
LANGDON, MRS. EUGENE	Thomas Lowndes
	Mrs. Thomas Lowndes
LANGDON, MISS FRANCES APPLETON	William Eustis
LANSING, MRS. ABRAHAM	Leonard Gansevoort
	General Peter Gansevoort
LARDNER, J. L.	John Lardner
LAWRENCE, JAMES	Judge William Prescott
LAWRENCE, MRS. JAMES	Judge William Prescott
LAWS, MRS. JAMES	Peter Meircken
	Mrs. Peter Meircken
LAWTON, MRS. ALFRED	Mrs. William Nichols
LEATHES, COLONEL	Mrs. Anthony Merry
LEE, CHARLES	Mrs. Charles Lee

PAST OWNERS

OWNERS	SUBJECT
Lee, Mrs. Charles	Charles Lee (?)
Lee, Mrs. Thomas	Reverend Joseph Stevens Buckminster
Lee, Mrs. William Raymond	Thomas Amory
Leiper, Mrs.	Commodore John Barry
Lemist, Mrs. Edwin	General Amasa Davis
Lemon, Mrs. E. R.	Mrs. Daniel Pinckney Parker
Lenox, James	John Campbell
Leupp, C. M.	James David Barry
Levy Galleries	George Heathcote
Lewis, Edward Parke Custis	Mrs. Lawrence Lewis
Lewis, Edwin Augustus Stevens	Mrs. Lawrence Lewis
Lewis, Mrs. Esther Maria	Mrs. Lawrence Lewis
Lewis, Isaac	John, Lord Fitzgibbon
Lewis, Lorenzo	Mrs. Lawrence Lewis
Lewis, Miss Marion	Abiel Smith
	Mrs. Abiel Smith
Lewis, Mrs. Mary	Abiel Smith
	Mrs. Abiel Smith
Lewis & Simmons	Admiral Samuel Barrington
Libbey, Mrs. Florence Scott	Sir Cropley Ashley-Cooper
Lindsay	William Williamson
Linzee, John Inman	Mrs. Joseph Lewis Cunningham
Lippincott, Mrs. Joshua	Henry Pratt
Livingston, Clermont	Robert R. Livingston
Livingston, Honorable Edward	Mrs. Robert R. Livingston
Livingston, Mrs. Edward P. Stephen	Robert R. Livingston
Livingston, Mrs. Walter C.	James Greenleaf
	Mrs. James Greenleaf
Lloyd, James	Doctor James Lloyd
Locker, Edward Hawke	Captain William Locker
Locker, William	Captain William Locker
Lodge, Henry Cabot	Fisher Ames
Lodge, Mrs. John Ellerton	Fisher Ames
Longfellow, Henry Wadsworth	Nathan Appleton
	Mrs. Nathan Appleton
Lord, Charles Edward	Robert Waterston
	Mrs. Robert Waterston
Lord, Mrs. George Clement	Robert Waterston
	Mrs. Robert Waterston
Loring, Miss Anna P.	Mrs. Thomas Perkins
Loring, Caleb (1764–1850)	Mrs. Caleb Loring
Loring, Charles Greeley (1794–1867)	Caleb Loring
	Mrs. Caleb Loring

PAST OWNERS

OWNERS	SUBJECT
Loring, Charles Greeley (1828–1902)	Caleb Loring
	Mrs. Caleb Loring
Lothrop, Reverend Doctor Samuel Kirkland	Reverend John Thornton Kirkland
Lothrop, Thornton Kirkland	Reverend John Thornton Kirkland
Low, Abiel Abbot	James Madison
	James Monroe
Low, A. Augustus	James Monroe
Low, Mrs. David	David Low
Low, Mrs. Edward Gilchrist	Mrs. Charles Davis
Low, Seth; New York	James Madison
	James Monroe
Lowell, Mrs. Francis Cabot	Samuel Pickering Gardner
Lowell, Georgina	Samuel Pickering Gardner
Lowell, Judge John	John Lowell
Lowell, Mrs. John	Thomas Amory
Lowell, John Amory	John Lowell
Lowndes, Rawlins	Thomas Lowndes
	Mrs. Thomas Lowndes
Lowndes, Mrs. Thomas Osborne	William Loughton Smith
Lull, Mrs. E. P.	Mrs. William Hartigan
	Mrs. Richard Yates
Luquer, Reverend Lea	Mrs. Thomas Lea
Luquer, Mrs. Nicholas	Mrs. Thomas Lea
Lyman, Arthur Theodore	Reverend Joseph Stevens Buckminster
	Colonel Timothy Pickering
Lyman, Charles	Mrs. George Williams
Lyman, Florence	Mrs. George Williams
Lyman, Mrs. George	Mrs. Israel Thorndike
Lyman, George Hinckley	Maria Cornelia Durant
Lyman, Doctor George Hinckley	Maria Cornelia Durant
Lyman, George Theodore	Harrison Gray Otis
	Mrs. Harrison Gray Otis
Lyman, George William	Reverend Joseph Stevens Buckminster
	Harrison Gray Otis
	Mrs. Harrison Gray Otis
Lyman, Theodore	Reverend Joseph Stevens Buckminster
Lyman, Mrs. Theodore	Robert Gould Shaw
	Mrs. Robert Gould Shaw
Lyndhurst, Georgina Baroness	John Singleton Copley
Macbeth Galleries	Colonel William Stephens Smith
	Colonel John Chesnut

PAST OWNERS

OWNERS	SUBJECT
MACBETH GALLERIES (*Continued*)	Colonel John Chesnut
	Colonel James Chesnut
	Mrs. James Chesnut
MADISON, JAMES	Thomas Jefferson
MAITLAND, BENJAMIN	William Seton
MAITLAND, BURGWYN	William Seton
MANIGAULT, CHARLES	Gabriel Manigault
	Mrs. Gabriel Manigault
MANIGAULT, CHARLES IZARD	Gabriel Manigault
	Mrs. Gabriel Manigault
MANIGAULT, MRS. GABRIEL	Gabriel Manigault
MANIGAULT, HENRY MIDDLETON (1811–1883)	Joseph Manigault
MANIGAULT, HENRY MIDDLETON (1855–1904)	Joseph Manigault
MANIGAULT, LOUIS	Gabriel Manigault
	Mrs. Gabriel Manigault
MARSHALL, THE MISSES	The Misses Hetty and Maria Morris
MARSHAM, HONORABLE ROBERT (TOWNSHEND)	Thomas, Baron Sydney
MARTIN, MISS ELLEN	Thomas Dennie
MASON, EDWARD TUCKERMAN	Mrs. Edward Tuckerman
MASON, HERBERT COWPLAND	Mrs. Jonathan Mason
MASON, JR., JOHN THOMSON	Mrs. John Thomson Mason
MASON, JONATHAN	Mrs. Ann Catharine Powell
MASON, ROBERT MEANS	Mrs. Jeremiah Mason
MASON, MRS. WILLIAM POWELL	Mrs. Daniel Denison Rogers
MASSACHUSETTS GENERAL HOSPITAL	John McLean
MASSY, SIXTH BARON	Luke White
	Mrs. Luke White and Son
MASSY, LORD	James Massy Dawson
MASSY, MATILDA, BARONESS	Luke White
	Mrs. Luke White and Son
MATHEWS, CHARLES	John Henderson
MAY, JOHN EDWARD	Colonel Joseph May
MAY, REVEREND SAMUEL JOSEPH	Colonel Joseph May
MCCALLA, MRS. BOWMAN HENDRY	Mary Binney
MCCOY, MRS. ELIZABETH PINKNEY	Cumberland D. Williams
	Mrs. Cumberland D. Williams
MCKEAN, MISS ELIZABETH F.	Colonel Samuel Miles
MCKEAN, HENRY PRATT	Marqués D'Yrugo
	Marchioness D'Yrugo
MCKEAN, JOSEPH BORDEN	Governor Thomas McKean

PAST OWNERS

OWNERS	SUBJECT
McKean, Thomas	Marqués D'Yrugo
	Marchioness D'Yrugo
McKean, Commodore William W.	Governor Thomas McKean
McKibbin, Mrs. Jane Denny Brackenridge	Hugh Henry Brackenridge
McTavish Family	Robert Gilmor
Meeker, Arthur	Mrs. John Stevens
Meircken, Estelle P.	Peter Meircken
	Mrs. Peter Meircken
Mifflin, Miss Elizabeth	Elizabeth Beale Bordley
Milch Galleries, New York	Doctor William Samuel Johnson
Miller, Mrs. Thomas	Mrs. Charles Lee
Minnitt, J. E.	Richard Brinsley Sheridan
Minturn, Mrs. John W.	Mrs. Samuel Breck
Moltke-Hintfeldt, Countess Adam de	Madame Jerome Bonaparte
Molyneux, Henry Howard	Earl of Carnarvon
Monod, Mrs. M. Henry	Mrs. Israel Thorndike
Montagu, Misses Margaret and Anne	Mrs. Samuel Cary
Montgomery, Mrs. Henry E.	Mrs. Henry Philips
Montgomery, James T.	Mrs. Henry Philips
Montgomery, Mrs. James	Bishop William White
Montgomery, Joseph	William Montgomery
	Mrs. William Montgomery
Montgomery, Mrs. Richard	Mrs. Robert R. Livingston
Moore, Mrs. Benjamin P.	Jared Sparks
Moore, Reverend Francis Van Rensselaer	William Kerin Constable
Moore, Maria T.	William Kerin Constable
Moore, Rowland N.	Leonard Gansevoort
	General Peter Gansevoort
Moore, Mrs. Samuel	William Kerin Constable
Morgan, Mrs. William Forbes	John Trumbull
Morrell, Mrs. Carl	Philip Nicklin
	Mrs. Philip Nicklin
Morris, Doctor J. Cheston	Captain Joseph Anthony
Morris, Thomas	Robert Morris
Morse, Eliakim	Miss Frances Torrey
Morse, John Torrey	Miss Frances Torrey
Morse, W. O.	Aaron Burr
Morton, Mrs. Perez	Counsellor John Dunn
Moses, Horace	Solomon Moses
	Mrs. Solomon Moses
Motley, Honorable John Lathrop	Reverend John Lathrop

PAST OWNERS

OWNERS	SUBJECT
Motley, Thomas	Thomas Motley
Motley, Mrs. Thomas (Anna Lathrop)	Reverend John Lathrop
Motley, Mrs. Thomas (Maria Bussey Davis)	Benjamin Bussey
	Benjamin Bussey, Jr.
	Mrs. Benjamin Bussey, Jr.
	Charles Davis
	Mrs. Charles Davis
	Thomas Motley
Motley, Thomas Lawrence	Charles Davis
Munn, Charles A.	Commodore Isaac Hull
	Charles Lee (?)
Museum of Fine Arts; Boston	Nathan Bond
	Mrs. Nathan Bond
	Edward Stow
Myers, Major Edward Dana Trowbridge	Judah Hays
Myers, Miss Ella	Judah Hays
Myers, Gustavus A.	Samuel Myers
Myers, Samuel	Judah Hays
Myers, William Barksdale	Samuel Myers
Nathan, Mrs. Jonathan	Moses Levy Moses
Neagle, Garrett	Major-General Henry Dearborn
Neagle, John	Major-General Henry Dearborn
	George Reignold
Nelson, Hugh Mortimer	John Holker
	Mrs. John Holker
Nelson, Mrs. Hugh Mortimer	John Holker
	Mrs. John Holker
Newbold, Mrs. Thomas	Thomas Jefferson
Newton, Mrs. Edward A.	Mrs. George Searle
	Dudley Atkins Tyng
Newton, Elizabeth Stuart	Dudley Atkins Tyng
Nichols, Francis Boude	Mrs. William Nichols
Nicol, W.	Caleb Whitefoord
Nightingale, Mrs. Edwin J.	Ward Nicholas Boylston
	Ward Nicholas Boylston
Norrie, Mrs. Adam Gordon	Augustine Hicks Lawrence
Northland, Diana Jane Sexton, Viscountess	Edmund Sexton, Viscount Pery
Oakey, Mrs. Daniel	Governor James Sullivan
Oakey, Mrs. William F.	Governor James Sullivan

PAST OWNERS

OWNERS	SUBJECT
O'Brien, Dermod	Portrait of a Gentleman
	Portrait of a Gentleman
Olin, Stephen Henry	Mrs. Robert R. Livingston
Orne, Samuel	William Orne
Orne, William Wetmore	William Orne
Otis, Mrs. George Alexander	George Alexander Otis
	Henry Barney Smith
Otis, Harrison Gray	Commodore Isaac Hull
	Samuel Alleyne Otis
Otis, Mrs. Harrison Gray	Gilbert Stuart
Otis, James William	Samuel Alleyne Otis
Otis, Mrs. James William	Samuel Alleyne Otis
Otis, Lucinda Smith	Henry Barney Smith
Paine, Mrs. Charles J.	Mrs. George Gardner Lee
Paine, Mrs. Frederick William	Russell Sturgis
Paine, James Perkins	Russell Sturgis
Palmer, Elizabeth M. P.	Lady John Temple
Palmer, Mrs. William Lambe	Lady John Temple
Parker, Doctor Gilbert	Earl of St. Vincent (?)
Parker, Miss Grace Stanley	Theodore Sedgwick
Parker, Mrs. John	Maria Bartlett
Parker, John Dalling	William Hale
Parker, Mrs. John Dalling	William Hale
Parker, Robert M.	John Trumbull
Parker, Mrs. Samuel	Theodore Sedgwick
Parkman, Mrs. Charles	Samuel Parkman
Parkman, Eliza Willard Shaw	Samuel Parkman
	Mrs. Samuel Parkman
Parkman, Reverend Francis	Samuel Parkman
	Mrs. Samuel Parkman
Parkman, Mrs. Francis	Samuel Parkman
Parkman, Henry	Daniel Webster
Parkman, Reverend John	Russell Sturgis
	Mrs. Russell Sturgis
Parkman, Mrs. Samuel (1755–1835)	Samuel Parkman
Parkman, Mrs. Samuel (1821–1879)	Washington Allston
	Daniel Webster
Parsons, Miss Caroline	Chief-Justice Theophilus Parsons
Parsons, Mr. and Mrs. John E.	Gabriel Manigault
	Mrs. Gabriel Manigault
Parsons, Theophilus	Chief-Justice Theophilus Parsons
Parsons, William	Chief-Justice Theophilus Parsons

PAST OWNERS

OWNERS	SUBJECT
Parsons, Mrs. William H.	Commodore Stephen Decatur
Patterson, Edward	William Patterson
Patterson, Miss Laura	William Patterson
Patterson, William	Madame Jerome Bonaparte
Paulding, Gouverneur	Isaac Gouverneur
Pelham-Clinton, Charles Stapleton	William Grant of Congalton
Pelham-Clinton, Lady Charles Stapleton	William Grant of Congalton
Penington, John	Edward Penington
Penington, Miss Mary H.	Mrs. William Le Conte
Perkins, Edward Newton	James Perkins
Perkins, James	James Perkins
Perkins, Mrs. James	James Perkins
Perkins, Colonel Thomas Handasyd	Head of an unknown child
	Francis James Jackson
Perkins, William Powell	Thomas Perkins
Permain, T.	Benjamin West
Perry, Oliver Hazard (1815–1878)	Commodore Oliver Hazard Perry
Perry, Oliver Hazard (1851–1915)	Commodore Oliver Hazard Perry
Perry, Mrs. Oliver Hazard	Commodore Oliver Hazard Perry
Peters, Miss Nancy Bingham	Mrs. Richard Peters
Peters, Mrs. Richard	Mrs. Marshall Binney Spring
Philip, Mrs. Henry G.	John Peter Van Ness
Philip, William H.	John Peter Van Ness
Phillips, Abel	John Adams
	Thomas Jefferson
	James Madison
	James Monroe
Phillips, Ann	Edward Stow
Phillips, Mrs. Clement S.	John Barclay
Phillips, John	Edward Stow
Phillips, Jonathan	Samuel Salisbury
Phipps, Constantine, John	Queen Charlotte of England
	George III of England
Pickering, Mrs. Arthur	Doctor John Clarke Howard
Pickering, Henry	Mrs. Hammond Dorsey
Pickering, Henry White	Mrs. Timothy Pickering
Pickering, John	Mrs. Timothy Pickering
Pinckney, Captain Charles Cotesworth	General Charles Cotesworth Pinckney
Pinckney, Reverend Charles Cotesworth	Charles Pinckney
	General Charles Cotesworth Pinckney
Pinckney, Gustavus	General Charles Cotesworth Pinckney
Pinckney, Harriet	General Charles Cotesworth Pinckney

PAST OWNERS

OWNERS	SUBJECT
Pinckney, Henry Laurens	Charles Pinckney
Platt, Haviland	Commodore Isaac Hull
Plitt, Sophia M. R.	Philip Wager
	Mrs. Philip Wager
Pollock, Mrs. Abraham David	Charles Lee (?)
Pollock, Carlile	Mrs. William Hartigan
Pomeroy, Clara Alsop	Joseph Coolidge
Pomeroy, Mrs. Samuel Willys	Joseph Coolidge
Pomeroy, Thaddeus	Theodore Sedgwick
Pomeroy, Mrs. Thaddeus	Theodore Sedgwick
Pope, John	Robert Young
Pope, John Russell	Robert Young
Porter, Benjamin Curtis	Andrew Dexter
Porter, Colonel Peter Augustus	James Madison
	James Monroe
Post, Mrs. Edwin A.	Robert Oliver
Pratt, Herbert Lee	Sir Alexander Mackenzie
	Governor Thomas McKean
	Robert Morris
	Thomas, Baron Sydney
Pratt, Mary	Colonel Timothy Pickering
	Mrs. George Williams
Pratt, Robert Marion	Colonel Timothy Pickering
Pratt, William	Colonel Timothy Pickering
Pratt, Mrs. William	Mrs. George Williams
Prescott, William Hickling	Judge William Prescott
Prescott, Mrs. William Hickling	Judge William Prescott
Price, Mr.	George Frederick Cooke
Priestley, Miss Anna	Joseph Priestley
Prime, Miss Cornelia	Mrs. William Lambe Palmer
Prince, Mrs. Frederick Octavius	Mrs. Isaac P. Davis and her sister, Mrs. Bernard Henry
Prince, Gordon	Mrs. Isaac P. Davis and her sister, Mrs. Bernard Henry
Prince, Mrs. William E.	Reverend James Freeman
Pringle, Mrs. Julius Izard	Chief-Justice Edward Shippen
Quincy, Edmund	Josiah Quincy
	Mrs. Josiah Quincy
Quincy, Eliza Susan	Josiah Quincy
Quincy, Henry Phillips	Josiah Quincy
	Mrs. Josiah Quincy

PAST OWNERS

OWNERS	SUBJECT
Rae, William Augustus	Moses Wheeler
	Mrs. Moses Wheeler
Rae, Mrs. William Archelaus	Moses Wheeler
	Mrs. Moses Wheeler
Ramsden, Archibald	Admiral Sir Robert Calder
Randolph, Miss C. R.	Thomas Jefferson
Randolph, John	Commodore Stephen Decatur
Randolph, Miss Sarah N.	Thomas Jefferson
Randolph, Colonel Thomas Jefferson	Thomas Jefferson
Rathbone, William	Joseph Priestley
Rawdon, Francis	Chevalier D'Eon
	Thayendanegea (Joseph Brant)
Rawle, Francis	Mrs. William Rawle
Rawle, Francis William	Mrs. William Rawle
Rawle, William	Mrs. William Rawle
Ray, Mrs. Winthrop Gray	Major-General Henry Dearborn
Reakirt, Miss E. L.	John Lardner
Redmont, Mrs. Mary Lawrence	Captain James Lawrence
Rembrandt Association	Joseph Head
Revere, John	Joseph Warren Revere
	Paul Revere
	Mrs. Paul Revere
Revere, Joseph Warren	Paul Revere
	Mrs. Paul Revere
Rheer, Mrs. M. J.	Mrs. Smith
Rhees, J. Morgan	Joseph Head
Rice, Benjamin T.	Colonel Nathan Rice
Rice, Miss Lita A.	Captain Henry Rice
Rice, Mrs. Henry A.	Mrs. Thomas Cushing
Richards, Francis Gardiner	Judge Stephen Jones
	John Richards
	Mrs. John Richards
Richards, Mrs. Francis Gardiner	John Richards
	Mrs. John Richards
Richards, Mrs. John	Judge Stephen Jones
Richmond, Mrs. Charles	Allen Crocker
Riggs, George W.	Mr. Rechart (or Rickart)
Rivers, George Robert Russell	Barney Smith
	Henry Barney Smith
Rivers, Miss Mary	Mrs. Barney Smith
	Mrs. Lydia Smith
Robeson, Harriet R.	Joseph Ball
Robiglio: see de Robiglio	

PAST OWNERS

OWNERS	SUBJECT
Robinson, John A.	John Trumbull
Robinson & Farr	Sir Alexander Mackenzie
Rodman, Miss Emma	Jacob Rodriguez Rivera
Rodman, Samuel	Jacob Rodriguez Rivera
Rodman, Samuel William	Thomas Motley
	Jacob Rodriguez Rivera
Rodman, Mrs. Samuel William	Thomas Motley
Rodman, William Rotch	Jacob Rodriguez Rivera
Rogers, Miss Annette Perkins	Mrs. Thomas Perkins
Rogers, Mrs. Henry Bromfield	Mrs. Thomas Perkins
Rogers, John	Daniel Denison Rogers
Rogers, Lloyd Nicholas	Archbishop John Carroll
	James Monroe
Ropes, John Codman	John McLean
	Mrs. John McLean
Rosenthal, Albert	Gilbert Stuart
	Mr. Sutcliffe
Rowland, Stephen	Ozias Humphry
Russell, Mrs. George Robert	Robert Gould Shaw
	Mrs. Robert Gould Shaw
Russell, Mrs. Robert S.	Thomas Handasyd Perkins
	Mrs. Thomas Handasyd Perkins
Russell, Rosalie Genevieve	Mrs. Barney Smith
	Henry Barney Smith
Russell, Samuel Hammond	Nathaniel Pope Russell
Sabin, Frank T.	Colonel Isaac Barré
	Admiral Sir Robert Calder
Sage, Mrs. Dean	Colonel James Chesnut
	Mrs. James Chesnut
Sage, Mrs. Henry W.	Sir John Temple
St. Vincent, Earl of	Captain William Locker
St. Vincent, Lord	Colonel Isaac Barré
Salisbury, Professor Edward Elbridge	Stephen Salisbury
Salisbury, Reverend Josiah (1781–1826)	Samuel Salisbury
	Stephen Salisbury
Salisbury, Mrs. Josiah	Samuel Salisbury
	Stephen Salisbury
Salisbury, Stephen (1746–1829)	Samuel Salisbury
Salisbury, Mrs. Stephen (1768–1851)	Samuel Salisbury
	Stephen Salisbury

PAST OWNERS

OWNERS	SUBJECT
Salisbury, Honorable Stephen (1798–1884)	Samuel Salisbury
	Stephen Salisbury
	Mrs. Stephen Salisbury
Salisbury, Honorable Stephen (1835–1905)	Mrs. Perez Morton
	Samuel Salisbury
	Stephen Salisbury
	Mrs. Stephen Salisbury
Sargent, George	Mrs. Winthrop Sargent
Sargent, George Washington	Governor Winthrop Sargent
Sargent, Francis W.	General Henry Jackson
Sargent, Henry Jackson	General Henry Jackson
Sargent, Horace Binney	Mary Binney
Sargent, Ignatius	John Stevens Ellery
Sargent, Mrs. Ignatius	John Stevens Ellery
Sargent, Mrs. Lucius Manlius	Samuel Dunn
	Mrs. Samuel Dunn
Saunders, Lewis	Thomas Jefferson
Savage, Henry	Mrs. Samuel Savage
Savage, Samuel	Mrs. Samuel Savage
Scheetz, Helena Ross	George Plumstead
	Mrs. George Plumstead
Scheetz, Mrs. John H.	George Plumstead
	Mrs. George Plumstead
Schott, Charles Ridgely	Commodore Charles Goodwin Ridgely
Schott, Jr., Mrs. James	Commodore Charles Goodwin Ridgely
Schuyler, George Lee	Philip Jeremiah Schuyler
	Mrs. Philip Jeremiah Schuyler
Schuyler, Misses Louisa Lee and Georgina	Philip Jeremiah Schuyler
	Mrs. Philip Jeremiah Schuyler
Schuyler, Philip	Philip Jeremiah Schuyler
	Mrs. Philip Jeremiah Schuyler
Schuyler, Mrs. Philip	Thomas Lowndes
	Mrs. Thomas Lowndes
Scott, Mrs. Mary Toder Brown	Reverend John M. Mason
Scott & Fowles	Portrait of a Gentleman
	James Ward
Sears, David	Mrs. David Sears
Sears, Mrs. David	Jonathan Mason
Sears, Joshua Montgomery	Counsellor John Dunn
Sears, Mrs. Philip Howes	Mrs. George Williams
Sedelmeyer, Charles	Mrs. Anthony Merry
Selfridge, Thomas Oliver (1804–1902)	Thomas Oliver Selfridge
Selfridge, Thomas Oliver (1837–1924)	Thomas Oliver Selfridge

PAST OWNERS

OWNERS	SUBJECT
Shattuck, George Cheyne	Mrs. Caleb Davis
	Captain John Derby
Shattuck, Mrs. George Cheyne	Mrs. Caleb Davis
	Captain John Derby
Shattuck, Doctor George Cheyne	Doctor George Cheyne Shattuck
Shaw, Gardiner Howland	Robert Gould Shaw
	Mrs. Robert Gould Shaw
Shaw, Mrs. Gardiner Howland	Robert Gould Shaw
	Mrs. Robert Gould Shaw
Shaw, Lemuel	Mrs. Samuel Savage
Shaw, Mrs. Lemuel	Mrs. Samuel Savage
Shaw, Quincy A.	Mrs. Samuel Parkman
Shaw, Samuel Savage	Mrs. Samuel Savage
Shaw, William Smith	Mrs. Stephen Peabody
Shaw Family	Robert Shaw, of Terenure
	Mrs. Robert Shaw, of Terenure
Sherrard, James H.	George Reignold
Shimmin, Blanche	John Parker, Sr.
Shimmin, Charles Franklin	John Parker, Sr.
Shimmin, Mrs. William	John Parker, Sr.
Shippen, Edward	Elizabeth Beale Bordley
Shippen, Doctor Edward	Thomas Lee Shippen
Shippen, Doctor William	Thomas Lee Shippen
	William Shippen, Jr.
Shober, Mrs. Ann Bond	Mrs. John Travis
Shober, Miss Bessie	Mrs. John Travis
Shober, Mrs. Samuel Lieberkuhn	Josiah Bradlee
	Mrs. Josiah Bradlee
Shore, Mrs. George D.	Colonel John Baptista Ashe
Sigourney, Andrew John Cathcart	Mrs. Andrew Sigourney
Silsbee, Mrs. Nathaniel	Mrs. Humphrey Devereux
Silsbee, William Edward	Mrs. Humphrey Devereux
Simonds, Mrs. John	Francis Rawdon Hastings, Second Earl of Moira
	Thayendanegea (Joseph Brant)
Skeffington, the 10th, 11th and 12th Viscounts	Right Honorable John Foster
Slade, Doctor Daniel Denison	Mrs. Jacob Tilton Slade
Smith, Mrs. Barney	Barney Smith
Smith, Charles	Doctor William Smith
Smith, Duncan	Captain Joseph Anthony
Smith, Mrs. Duncan	Captain Joseph Anthony
Smith, Mrs. Edward Jacquelin Ambler	Thomas Jefferson

PAST OWNERS

OWNERS	SUBJECT
SMITH, FRANK BULKELEY	Moses Brown
	Matilda Caroline Cruger
	Portrait of a Gentleman
SMITH, HENRY BARNEY	Abiel Smith
	Mrs. Abiel Smith
	Barney Smith
	Mrs. Barney Smith
	Miss Lydia Smith
SMITH, J. LOUIS	Wilson Cary Nicholas
SMITH, JOHN S.	General Samuel Smith
	Mrs. Samuel Smith
SMITH, LOUISA	Mrs. Ebenezer Battelle
SMITH, MRS. MARY ANN BUCHANAN	Colonel William Stephens Smith
SMITH, MRS. MICHAEL	Mrs. Ebenezer Battelle
SMITH, ROBERT	Commodore Isaac Chauncey
SMITH, MRS. ROBERT W.	Mrs. Edward Penington
SMITH, WILLIAM RUDOLPH	Captain Joseph Anthony
SMITH, MRS. WILLIAM RUDOLPH	Captain Joseph Anthony
SOTHEBY, WILKINSON & HODGE	John Henderson
	Richard Brinsley Sheridan
SOUVERBIE, MRS. ST. MARTIN	Mrs. James Arden
SPAFFORD, MRS. EDWARD ELWELL	General Horatio Gates
SPROGEL, MISS	Captain Joseph Anthony
STACKPOLE, JOSEPH LEWIS (1808–1847)	William Stackpole
STACKPOLE, MRS. JOSEPH LEWIS	William Stackpole
STACKPOLE, JOSEPH LEWIS (1838–1904)	William Stackpole
STACKPOLE, MRS. JOSEPH LEWIS	Theophilus Parsons
STAFFORD, MRS. CHARLES	Colonel James Swan
	Mrs. James Swan
STARK, MRS. CHARLES FREDERICK MORRIS	Robert Morris
STARK, MRS. JOHN	Robert Morris
STEPHEN, FRANCIS	Admiral Thomas Pringle
STETSON, MRS. THOMAS MERIAM	Colonel Thomas Dawes
	Judge Thomas Dawes
STEVENS, EBENEZER	General Horatio Gates
STEVENS, FREDERICK W.	Albert Gallatin
STEVENS, JOHN RHINELANDER	General Horatio Gates
STEWART, DOCTOR FERDINAND CAMPBELL	Samuel Gatliff
	Mrs. Samuel Gatliff and daughter
	Samuel Griffin
STEWART, MRS. FERDINAND STUART CAMPBELL	Samuel Griffin
STORROW, CHARLES	Thomas Wentworth Storrow

PAST OWNERS

OWNERS	SUBJECT
Storrow, Charles Storer	Thomas Wentworth Storrow
Story, George H.	John Boydell
	Colonel Aquila Giles
	Mrs. William Hartigan
	Joseph Head
	Commodore Isaac Hull
	Henry Nicols
	Portrait of a Gentleman
	Portrait of a Lady
Story, Mrs. Joseph	Judge William Wetmore
Story, Julian	Mrs. Joseph Story
	Judge William Wetmore
Story, Mrs. Julian	Mrs. Joseph Story
Story, William Wetmore	Mrs. Joseph Story
	Judge William Wetmore
Stow, Louisa Matilda	Edward Stow
Strong, Theodore	Governor Caleb Strong
Stuart, Eleanor Custis	Mrs. William Robinson
Stuart, Mrs. Gilbert	Mrs. Perez Morton
Stuart, Jane	Counsellor John Dunn
	Mrs. Perez Morton
Sturges, Henry C.	Doctor William Hartigan
Sturgis, Jonathan	Doctor William Hartigan
Sturgis, John	Mrs. Samuel Parkman
Stuyvesant, Robert Van Rensselaer	Peter Stuyvesant
Sulley & Co.	James Ward
Sullivan, Richard (1779–1861)	Governor James Sullivan
Sullivan, Richard (1820–1908)	Governor James Sullivan
Sullivan, William	Governor James Sullivan
Sumner, Mrs. Jesse	Mrs. Nathaniel Coffin
Swan, Mrs. James	General Henry Jackson
Swan, Mrs. James Keadie	James Keadie Swan
Swett, Samuel	Mrs. Samuel Swett
Swinburne, Henry Herbert	Stephen Van Rensselaer
Talbot, Miss	Doctor William Thornton
	Mrs. William Thornton
Tappan, Lewis	William Aspinwall
Tappan, Mrs. Lewis	William Aspinwall
Tappan, William Aspinwall	William Aspinwall
Tatham, Mrs. William	Michael Keppele
Tayloe, Benjamin Ogle	Colonel John Tayloe
	Mrs. John Tayloe

PAST OWNERS

OWNERS	SUBJECT
Tayloe, Mrs. John	Colonel John Tayloe
Taylor, Mrs.	Doctor John Bullus
	Mrs. John Bullus
Taylor, Mrs. C. F.	Mrs. Samuel Gatliff and daughter
Taylor, Mrs. James	Matilda Caroline Cruger
	Lawrence Reid Yates
	Mrs. Richard Yates
Temple, Sir Grenville	Lady John Temple
Temple, Sir Grenville Leofric	Lady John Temple
Temple, Sir Grenville Louis John	Lady John Temple
Terry, Commander Edward	Mrs. William Hartigan
Terry, Mrs. Silas W.	Mrs. John Thomson Mason
Thatcher, Mrs. Ebenezer	James Keadie Swan
Thatcher, Rear-Admiral Henry Knox	James Keadie Swan
Thayer, Mrs. Christopher Toppan	Mrs. Oliver Brewster
Thayer, John Eliot	Reverend Nathaniel Thayer
Thayer, Nathaniel	John Jay
Thayer, Mrs. Nathaniel	John Jay
Thomas, J. Rochelle	Portrait of a Gentleman
	Portrait of a Lady
Thompson, Mrs. Augustus Charles	Governor Caleb Strong
Thompson, Rear-Admiral Theodore Strong	Governor Caleb Strong
Thornton, Sir Edward	Sir Edward Thornton
Tilden, Catherine Brown	Bryant Parrott Tilden
Tilden, Maria Dall	Bryant Parrott Tilden
Tillotson, Miss Maria Livingston	Mrs. Robert R. Livingston
Tillotson, Mrs. Thomas	Mrs. Robert R. Livingston
Tolman, Miss Harriet Smith	Mrs. Ebenezer Battelle
Tolman, Mrs. James	Mrs. Ebenezer Battelle
Tooth & Sons, Arthur	Marquis of Waterford
Torrey, Charles	James Henderson Elliot
Torrey, Mrs. Charles	James Henderson Elliot
Torrey, Mary Elliot	James Henderson Elliot
Touro, Judah	Abraham Touro
Townsend, Mrs. E. D.	Mrs. Robert Nicholls Auchmuty
Townsend, Mary P.	Alexander Townsend
Travis, Mrs. Marie Huntington	Mr. Sutcliffe
Troup, Mrs.	Henry Nicols
Tucker, Judge Beverley	John Randolph
Tuckerman, Bayard	Colonel George Gibbs
Tuckerman, Edward	Edward Tuckerman
	Mrs. Edward Tuckerman, née Sophia May
	Mrs. Edward Tuckerman, née Sophia May

PAST OWNERS

OWNERS	SUBJECT
Tuckerman, Ernest	Mrs. Perez Morton
Tuckerman, Joseph	Mrs. Perez Morton
Tuckerman, Lucius	Reverend Joseph Tuckerman
Tuckerman, Mrs. Lucius	George Gibbs, Sr.
	Mrs. George Gibbs, Sr.
	Colonel George Gibbs
Tuckerman, Walter Cary	Reverend Joseph Tuckerman
Twiggs, Mrs. Priscilla McKnight	Mrs. Stephen Decatur
Twiss, Francis	John Philip Kemble
Tyler, Mrs. Robert	Thomas Apthorpe Cooper
Tyler Family	John Jacob Astor
Upton, Mrs. George Bruce	Barney Smith
	Miss Lydia Smith
Van Rensselaer, James Taylor	Lawrence Reid Yates
	Mrs. Richard Yates
Van Rensselaer, Mrs. Peyton	Mrs. Jonathan Mason
Van Rensselaer, Stephen	John Jay
Vaughan, Doctor Charles Everett	John Vaughan
Venable, Richard N.	Governor William Branch Giles
Vesci	General Bowles
Vose, Robert C.	Portrait of a Gentleman
Wager, John Harper	Philip Wager
	Mrs. Philip Wager
Wager, Mrs. James Bate	Philip Wager
	Mrs. Philip Wager
Wager, Peter	Philip Wager
	Mrs. Philip Wager
Wainwright, Reverend Mayhew	Alexander Viets Griswold
Wainwright, William P.	Mrs. Robert R. Livingston
Walker, Miss Mary Sophia	Moses Wheeler
	Mrs. Moses Wheeler
Wallace, Mrs. John William	Mary Binney
Waller, Doctor Matthew Page	Cyrus Griffin
Waller, Mrs. Robert Page	Cyrus Griffin
Walters, W. T.	James David Barry
Ward, Mrs. Phillips	John Shaw
Ward, Samuel Gray	William Gray
	William Ward
Ward, Thomas Wren	William Gray
	William Ward

PAST OWNERS

OWNERS	SUBJECT
Ward, Captain William	William Gray
Warren, Mrs. Samuel D.	Thomas Willing
Waterhouse, Mrs. D.	Gilbert Stuart
Waterston, Robert Cassie	Robert Waterston
	Mrs. Robert Waterston
Watts, Doctor	Miss Ann Izard
Watts, Mrs. Charlotte Deas	Miss Ann Izard
Watts, Ridley	John Watts, Sr.
Watts, Robert	John Watts, Sr.
Watts, Doctor Robert	John Watts, Sr.
Wayland, Mrs. Francis	Colonel James Swan
	Mrs. James Swan
Wayland, Howard	Colonel James Swan
	Mrs. James Swan
Webb, Mrs. Edwin Bonaparte	Elizabeth Temple Winthrop
Webster, Fletcher	Daniel Webster
Webster, Jonathan Kearsley	Sir William Kirkpatrick
Webster, Miss Rebecca L.	Mrs. William Robinson
Weeks Family	Mrs. Daniel Pinckney Parker
Weisse, Doctor Faneuil D.	Doctor George Bethune
Welch, Charles Alfred	Francis Welch
	Mrs. Francis Welch
Weld, Mrs. Christopher Minot	John McLean
Wellesley, Francis	John Henderson
Wells, Mrs. John	Miss Mary Harrison Eliot
Wells, Kirk Boott	Kirk Boott
	Reverend William Wells
Wells, Kirk Boott (son)	Kirk Boott
Wells, Louisa Appleton	Bryant Parrott Tilden
Wells, Mrs. Samuel	Bryant Parrott Tilden
Wells, William	Reverend William Wells
Wells, Mrs. William	Kirk Boott
Welsh, Herbert	Major-General Henry Dearborn
Welsh, Honorable John	Major-General Henry Dearborn
Wharton, Miss Nancy Craig	Mrs. Marshall Binney Spring
Wheeler, Moses	Mrs. Moses Wheeler
Wheelock, Mrs. John Andrews	General Amasa Davis
Whistler, G. W.	Miss Ann Barry
	Miss Mary Barry
White, Mrs. George H.	Bishop William White
Whiteside, Mrs. Alexander	Doctor George Cheyne Shattuck
Whitney, Benjamin Duick	Elisha Whitney
Whitney, Mrs. Elisha	Elisha Whitney

PAST OWNERS

OWNERS	SUBJECT
Wickham, John	Mrs. John Wickham
Wight, Moses	Reverend Horace Holley
Wilcox, Montgomery	William Montgomery
	Mrs. William Montgomery
Wilcox, Mrs.	William Montgomery
	Mrs. William Montgomery
Wilde, George Frederick	General David Cobb
Wilde, Judge Samuel Sumner	General David Cobb
Wilkes, Miss Grace	Charles Wilkes
Williams, Miss Anne	John Williams
Williams, Mrs. Anne Keppele	Mrs. Michael Keppele
Williams, David Rogerson	Colonel James Chesnut
	Mrs. James Chesnut
	Colonel John Chesnut
Williams, Ellen	Mrs. George Williams
Williams, George	Colonel Joseph Williams
Williams, George Hawkins	Mrs. George Williams
	Colonel Joseph Williams
	Miss Susan Mae Williams
Williams, James	Mrs. Winthrop Sargent
Williams, Mrs. John Nicholas	Mrs. James Chesnut
Williams, Joseph	Colonel Joseph Williams
Williams, Mrs. Samuel Gideon	Abisha Delano
	Mrs. Abisha Delano
Williams, Mrs. Samuel King	Samuel King Williams
Williams, Sarah C.	Samuel King Williams
	Mrs. Samuel King Williams
Williams, Stephen	Mrs. George Williams
Williams, William Roscoe	Abisha Delano
	Mrs. Abisha Delano
Williams, William Smith Gittings	George Williams
	Mrs. George Williams
	Colonel Joseph Williams
	Miss Susan Mae Williams
Wilson, Mrs. Norton	Colonel John Chesnut
Wingate, Mrs. Joshua	Major-General Henry Dearborn
Winsor, Mrs. Henry	Joseph Anthony
Winthrop, General Grenville Temple	Lady John Temple
Winthrop, Heirs of Joseph A.	Joseph Winthrop
Winthrop, Mrs. Robert	William Winthrop
Winthrop, Robert Charles	Mrs. Thomas Lindall Winthrop
Winthrop, Honorable Robert Charles	Mrs. Thomas Lindall Winthrop
Winthrop, Mrs. Robert Charles	Reverend Nathaniel Thayer

PAST OWNERS

OWNERS	SUBJECT
Winthrop, Jr., Mrs. Robert C.	Colonel Israel Thorndike
Winthrop, Thomas Lindall	Lady John Temple
Winthrop, Mrs. Thomas Lindall (Ann Lothrop Motley)	General Amasa Davis
Winthrop, Mrs. Thomas Lindall (Elizabeth Bowdoin Temple)	Lady John Temple
Wise, Mrs. Henry A.	Edward Everett
Wister, Elizabeth	Miss Anne Penington
Wister, John	Miss Anne Penington
Woodcock, Mrs. Mary Bard	Mrs. James Bard
Wright, Joseph	Wilson Cary Nicholas
Young, Reverend Gardiner Richardson	John Richardson
Young Galleries, Howard	Mrs. James Greenleaf

PRESENT OWNERS OF GEORGE WASHINGTON PORTRAITS

PRESENT OWNERS OF GEORGE WASHINGTON PORTRAITS

	NUMBER
American Philosophical Society; Philadelphia	35
Appleton, Francis R.; New York	67
Art House, Inc.; New York	14
Art Institute of Chicago	21
Baker, George F.; New York	89
Balch, Descendants of Mrs. Thomas	39
Biddle, Estate of Colonel Alexander; Philadelphia	80
Bixby, William K.; St. Louis, Mo.	68
Black, George Nixon; Boston	98
Boston Athenæum	34
Boston, City of	28
Braun, John F.; Philadelphia	13, 22
Brinton, Mrs. Ferree; Philadelphia	90
Brixey, Richard D.; New York	15
Brook Club; New York	43
Cadwalader, Lambert; Philadelphia	51
Carnell, W. W.; Rydal, Pa.	38
Cathedral at Washington, D. C.	105
Catholic Club; New York	23
City Art Museum; St. Louis, Mo.	48
Clarke, Thomas B.; New York	1
Cochran, Alexander Smith; New York	17
Coleman, G. Dawson; Philadelphia	9
Coles, Miss Mary; Philadelphia	54
Coolidge, Thomas Jefferson; Boston	55
Cooper, Mrs. J. I.; Albany, N. Y.	87
Corcoran Gallery of Art; Washington, D. C.	47, 96
Crane, Zenas; Pittsfield, Mass.	101
Dahlgren, Mrs.; Washington, D. C.	62
Davison, Heirs of Henry P.; New York	58
Delano, Mrs. Warren; New York	66
Detroit Athletic Club; Detroit, Mich.	33
Earley, John H.; Germantown, Pa.	75
Elkins, George; Philadelphia	37

PRESENT OWNERS

NUMBER

Ely, Mrs. Cora Codman; Brookline, Mass. 29
Emery, Mrs. Thomas J.; Cincinnati, Ohio 41
Ewing, Honorable John Hoye; Washington, Pa. 109

Fredericksburg Lodge No 4, A. F. & A. M.; Virginia 100
Frick, Henry Clay; New York 5

Harkness, Edward S.; New York 7
Heckscher, G. M.; New York 88
Henry, Mrs. Charles W.; Philadelphia 64
Historical Society of Pennsylvania; Philadelphia . . . 36, 44
Huntington, Henry E.; New York and St. Gabriel, Calif. . . . 49

Jennings, Walter; New York 99

Kane, Misses Louise Langdon and Sybil Kent; New York . . 16
Keating, Mrs.; Wawa, Del. 63
King, Ralph; Cleveland, Ohio 94

Lewis, Estate of William D. 31

Maryland Historical Society; Baltimore 61
McCall, Miss G. K.; Wawa, Del. 63
McCormick, Mrs. Vance; Chicago 106
Meeker, Arthur; Chicago, Ill. 3
Mellon, Honorable Andrew W.; Pittsburgh, Pa. 8
Metropolitan Museum of Art; New York 2, 46
Monk-Bretton, Baron; of Conyboro and Hurtspierpont; Sussex, England 60
Mt. Vernon Ladies' Association of the Union; Mt. Vernon, Va. . 97
Mustard, Mrs. Wilfrid P.; Baltimore 74

National Portrait Gallery; London 70
New York Chamber of Commerce; New York 91
New York Historical Society; New York 57
New York Public Library; New York 24, 30

Pennsylvania Academy of the Fine Arts; Philadelphia . . 18, 85
Philadelphia Club; Philadelphia 71
Pickman, Dudley Leavitt; Boston 103
Pierrepont, Robert Low; New York 20
Pratt, Herbert L.; New York City and Glen Cove, L. I. . . 10, 52
Pulitzer, Mrs. Joseph; New York 107

GEORGE WASHINGTON PORTRAITS

	NUMBER
Rhode Island School of Design; Providence, R. I.	40
Rice, William Gorham; Albany, N. Y.	50
Rives, Mrs. George L.; New York	11
Robinson, Mrs. C. L. F.; Hartford, Conn.	92
Rockefeller, Jr., John D.; New York	42
Rosebery, Earl of; London	19
Rosenthal, Albert; Philadelphia	95
Rubens, Horatio; New York	77
Smith, Miss C.; Keyport, N. J.	110
Speyer, James; New York	32
State House; Hartford, Conn.	27
State House; Newport, R. I.	26
State House; Providence, R. I.	25
Straight, Estate of Willard D.; New York	12
Strauss, Honorable Oscar; New York	59
Tainter, F. S.; New York	86
Thayer, Miss Adele G.; Boston	73
Tilney, Mrs. I. Sheldon; Llewellyn Park, N. J.	4
Tyler, Mrs. George F.; Philadelphia	6
United States Capitol; Washington, D. C.	83, 84
United States Corps of Cadets; West Point, N. Y.	65
Van Dyke, Doctor Henry; Princeton, N. J.	79
Virginia, State of	69
Wadsworth, Mrs. William Austin; Boston	56
Wagstaff, C. Dubois; New York	45
Walters, H.; New York	76
Wiggin, Albert H.; New York	93
Winthrop, Robert C.; Boston	73
Wright, W. D. Craig; Philadelphia	104
Young Galleries, Howard; New York	111

PAST OWNERS OF GEORGE WASHINGTON PORTRAITS

PAST OWNERS OF GEORGE WASHINGTON PORTRAITS

	NUMBER
Allibone, William	41
Allibone, Mrs. William	41
Appleton, Mr.	67
Appleton, Doctor William	40
Appleton, Mrs. William	40
Appleton, William Henry	66
Aspinwall, William H.	68
Avery, Mr.	2
Avery, S. P.	76
Avery, Jr., Samuel Putnam	2
Baker, Gardner	21
Balch, Mrs. Thomas	39
Ballou, Mrs. Emeline F.	99
Ballou, Major Sullivan	99
Barr, Charles H.	17
Barry, Robert	74
Bates, Joshua	60
Beaumont, John P.	102
Beck, George	97
Beck, Paul	85
Betts, Mrs. Beverly	32
Biddle, Colonel Alexander	80
Biddle, Mrs. Nicholas	52
Bierstadt, Albert	79
Bingham, William	3, 18, 19
Blight, James	51
Bogle, F. M.	99
Bogle, Mrs.	99
Breed, Richard Foster	22
Brien, Edward	4
Brien, Mrs. Edward	4
Brien, Vernon	7
Brown, Charles	66
Brown, Senator John	72
Browne, W. K.	82
Bryan, Thomas J.	57
Buchler, William	94
Buckley & Co.	72
Camperdown, Robert Adam Philips Duncan, Third Earl of	5
Carrol, Mr.	21
Carroll, Daniel	46
Carter Family	89
Channing, Mrs. William Ellery	2
Channing, Doctor William F.	2
Chapman, John Jay	105
Chesnut, Colonel John	83
Clark, William A.	96
Clarke, Thomas B.	49
Coates, Henry T.	17
Codman, James M.	29
Codman, Mrs. James M.	29
Coleman Family	9
Coles, Edward (1786–1868)	54
Coles, Edward (1837–1906)	54
Coles, Mrs. Elizabeth U.	49
Constable, William Kerin	20
Cook, Henry N.	110
Coolidge, Joseph	55
Coolidge, Thomas Jefferson	55
Copley Galleries	70
Corcoran, W. W.	83
Craig, John	52
Crim, Doctor	13
Crosby, J. Schuyler	87
Cutts, Colonel Richard D.	50
Dallam, Major William Smith	93
Damrosch, Mrs. Walter	106
Davis, Isaac P.	29
Davis, P. A.	71
De Franca, S. Sebastian	58
Delano, Warren	66
Dillard, Doctor Henry K., Jr.	53
Dillard, Mrs. Thomas	53
Doll & Richards	102, 103
Douglas, George	48

PAST OWNERS

	NUMBER
Douglas, William Proctor	48
Dunn, Counsellor John	92
Duveen Brothers	15
Earle, James	65
Ehrich Galleries	58, 79
Ellicot, Miss Priscilla	79
Ellicott, General Joseph	79
Ellsworth, James W.	68
Etting, Miss Richea G.	61
Etting, Solomon	61
Falls, Moor	78
Farr, Daniel	53
Fisher, W. J.	94
Fisher Family	6
Ford, Miss Mary Ellen	96
Frank, Samuel D.	94
Gibbs, Colonel George	2, 55
Gibbs, Mrs. George	55
Gibson, James	63
Gibson, Mrs. James	81
Gilmor, Robert	62
Gilmore, Mrs.	21
Goodall, F. L.	91
Gray, Judge Horace	70
Gray, Mrs. Horace	70
Grouchy, Marshal	95
Hall, Mrs. Clayton C.	7
Hamilton, Alexander	30
Hamilton, General Alexander	30
Hamilton, Mrs. Alexander	30
Hamilton, James A.	30
Hand, General Edward	17
Hanson, Alexander	10
Harkness, Edward S.	48, 70
Harris, Mrs. C. W.	84
Harrison, Mrs. Gessner	11
Harrison, Jr., Joseph	1
Hart, Charles Henry	3, 14, 17, 58, 89, 96
Havemeyer, Henry O.	46
Henry, Charles W.	64
Hillegas, Michael	53
Horworth, George	65
Howard, General John Eager	12
Hoye, David	109
Hoye, John	109
Hunt, Colonel Wesley P.	44
Hunt, Mrs. Wesley P.	44
Hunt, Wilson	44
Ingersoll, Joseph R.	95
Insley, Mr.	65
Jacobs, Jr., Mrs. George W.	88
Jacobs, John	88
Jessup, Morris K.	91
Kershaw, Mrs.	101
Kinsman, Charles	75
Kinsman, Edgar	75
Kinsman, Henry	75
Kinsman, Israel	75
Kinsman, Mrs. Israel	75
Kinsman, Louise	75
Kitchen, James	3
Kitchen, Doctor James	3
Knoedler & Co., M.	5, 7, 8, 32, 41, 42, 48, 68, 70
Kuhl, Mrs. Henry	53
Laing, Mr.	21
Lansdowne, First Marquis of (Earl of Shelburne)	19
Leavitt & Co., Geo. A.	14
Lee, General Henry	7
Lee, Robert E.	13
Lee, William Ludwell	13
Lee, Zaccheus Collins	66
Lenox, James	24
Levy Galleries, John	48
Lewis, John Delaware	19
Lewis, William D.	31

GEORGE WASHINGTON PORTRAITS

	NUMBER
Library Company of Philadelphia	37
Lindsay, Robert M.	64
Macbeth Galleries	14, 77, 82, 101
MacDonald, General Samuel M.	73
Madison, James	54
Marshall, Frank Evans	95
Mason, Jonathan	40
Maynard, Ross H.	82
McCall, Peter	63
McGinnis, Mrs.	21
McGurk, Jonce I.	88, 93
McIlvain, Mrs. Alexander Murray	77
McKim, Isaac	49
Meade, Colonel Richard Kidder	82
Meade, Richard Worsam	102
Meade, Bishop William Kidder	82
Milch Galleries	77
Montgomery, Mrs. John T.	36
Moore, Colonel	60
Morris, John B.	7
Morris, Mrs. Thomas Hollingsworth	7
Munn, Charles Allen	4
Munro, Peter Jay	24
Myers, Samuel	108
Noel, Countess	65
Norris, Doctor Herbert	38
Norris, Mrs. Herbert	38
Olden, Mrs. Joseph	77
Palmer, George Smith	38
Parker, Gilbert	14
Parker, Mary Alexander	97
Parker Family	72
Parkman, Samuel	28
Peale, Charles Willson	57
Pennington, Edward	84
Perkins, Augustus Thorndike	56
Perkins, Thomas Handasyd	56
Perry, Marsden Jasael	3
Peters, Miss Johanna	93
Peters, Mrs. Robert	93
Philips, John William	15
Philips, Nathaniel	15
Philips, Robert	15
Philips, Samuel	15
Philips, William Morton	15
Pickman, Mrs.	103
Pierrepont, Henry Evelyn	20
Pierrepont, Hezekiah Beers	20
Pinckney, General Charles Cotesworth	70
Pinckney, Reverend C. C.	70
Pinckney, Miss Harriott	70
Pitt, Faris C.	89
Pratt, Herbert L.	58
Pruyn, John V. L.	50
Pruyn, Mrs. John V. L.	50
Pulitzer, Joseph	107
Quincy, Hon. Josiah (1772–1864)	98
Quincy, Josiah	98
Quincy, Josiah Phillips	98
Ralston & Son, Louis	75
Rawle, William	38
Reilly, Edward	4
Reilly, Mrs. Edward	4
Reuling, Doctor George	13
Richardson, Miss Ida A.	97
Richardson, William	97
Rives, Francis R.	11
Rives, George L.	11
Rives, Mrs. George	11
Robertson, Gilbert	36
Robinson, C. L. F.	92
Robinson, C. N.	39
Rodman, William	77
Rogers, Edmund Law	74
Rogers, Lloyd Nicholas	74
Rogers, Mrs. Henry	4
Rosenthal, Albert	89, 99, 104
Rutgers, Colonel Henry	87

PAST OWNERS

	NUMBER
Sala, Countess	33
Sanders, Colonel Lewis	93
Sanford, Major John Francis	33
Sargent, Ignatius	29
Scott, Alexander	4
Scott, Mrs. Alexander	4
Shattuck, Doctor George C. (1783–1854)	42
Shattuck, Doctor George Cheyne (1813–1893)	42
Shaw, William A.	22
Shelburne (First Marquis of Lansdowne), Earl of	19
Shippen, Edward	81
Shippen, Joseph	81
Shoemaker, Mrs.	78
Shoemaker, Samuel Murray	78
Somerville, Mr.	7
Somerville, Vernon	7
Southmay, J. W.	102
Spencer, Mrs. Charles Magill	77
State Library, Richmond, Va.	108
Steigerwalt, Charles	14
Stewart, Alexander Tierney	44
Stewart, Mrs. Alexander Tierney	44
Stille, Doctor Charles J.	90
Stuart, Mrs. Gilbert	34
Stuart, Jane	33
Swift, Joseph	39, 71
Tayloe, Benjamin Ogle	47
Tayloe, Mrs. Benjamin Ogle	47
Tayloe, Colonel John	47
Taylor, Mrs. Bayard	59
Taylor, Mrs. H. Evan	77
Thomas, Joseph	37
Thompson, Mrs. Hugh	11
Thouron, Joseph	23
Tucker, Mrs. George	11
Tweed, William M.	21
van de Weyer, Mrs. Jean Sylvian	60
van de Weyer, Victor	60
Vaughan, Samuel	1
Vaughan, William	1
Volkner	13
Wagstaff, David	45
Wagstaff, Doctor Alfred	45
Wallach, James W.	67
Wallach, Lester	67
Waln, Lewis	37
Waln, Phebe	37
Waln, Robert	37
Waln, William	37
Walters, H.	66
Walters, William Thompson	76
Ward, Willard P.	44
Warner, Miss Anna Bartlett	65
Warren, Mrs. J. C.	40
Washington, George	50
Washington, George Steptoe	50
Washington, William Temple	50
Washington Association	34
Wharton, Francis R.	36
Wharton, Mrs. Francis Rawle	36
Whiteside, Mrs. Alexander	42
Williams, Cumberland Dungan	56
Williams, Max	21
Williams, Samuel	19
Williamson, Thomas	69
Willing, Thomas M.	60
Willing-Thompson Families	43
Winstanley, William	1
Winthrop, Robert C.	73
Wolfe, John	102
Wood, Elizabeth	86
Wood, Governor James	86
Wright, Joseph	104
Yard, James	39
Young Galleries, Howard	38
Zahm, Matthias	17

ADDITIONS AND CORRECTIONS

Volume II

Page 848, No. 5. George Washington. For illustration see frontispiece, Volume I.

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